DOCUMENT RESUME

ED 238 748 SO 015 104

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TITLE A Step by Step Guide for Planning a Japanese Cultural Festival.
PUB DATE [Sep 83]
NOTE 207p.; Some photographs, small type, and type printed on colored pages may not reproduce clearly.
AVAILABLE FROM Videotape, entitled "Stimulate, Saturate, Educate" and showing activities described in this guide, is available from Region VI Education Service Center, c/o Ms. Dicki Alston, 3322 Montgomery Rd., Huntsville, TX 77340 (free).
PUB TYPE Guides - Classroom Use - Guides (For Teachers) (052) -- Audiovisual Materials (100)

EDRS PRICE MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS *Asian Studies; Clothing; *Cultural Activities; Cultural Education; Food; Foreign Countries; Grade 6; History; Interdisciplinary Approach; Intermediate Grades; Language Arts; Learning Activities; Literature Appreciation; Map Skills; Mathematics; Music Education; Physical Education; *Program Development; Program Guides; Science Instruction; Social Studies; Units of Study
IDENTIFIERS *Japan

ABSTRACT

Teachers at all academic levels can adapt the design and content of the sixth grade Japanese cultural festival detailed in this learning packet. Material is divided into 2 sections. Section 1 provides a step-by-step guide to planning and conducting the festival. These instructions, based on 5 years of experience, include a detailed planning summary, copies of memoranda sent to school staff and parents, costume pattern specifications, a work schedule, time table, and map of festival activities. Section 2, a 12-chapter interdisciplinary study unit on Japan, prepares students for the festival. Extensive information is provided in chapters on history, social studies, maps, language arts, science, physical education, math, music, art, clothing, food, and calendar. Specific topics covered within these chapters include: Japanese schools, teenagers, religions, tea ceremony, bushido, bathing, and bowing (social studies); martial arts, sumo, and electronic games (physical education); folktales, puppet plays, and haiku (language arts); rock gardens, flower arranging, volcanoes, and earthquakes (science); the abacus and yen conversion (math); and origami, kites, and tatami mats (art). The handbook concludes with lists of references and recommended readings. (LP)

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A STEP BY STEP GUIDE FOR

PLANNING A JAPANESE CULTURAL FESTIVAL

By: Carole Murphy
Oakwood Middle School
College Station IDS
College Station, Texas
77840

50 013 104

Materials from the Japanese Institute for Social and Economic Affairs, Time/Life, and the New York Metropolitan Museum have been reprinted with permission.

FOREWARD

Few events have as much educational value as a cultural festival. Students remember the activities experienced at a festival long after most classroom activities have been forgotten. The enthusiasm generated by students can quickly ignite the interest of other students, parents, teachers, and others in the community.

The attached learning packet is designed to help others sponsor and conduct a Japanese Cultural Festival. It is a result of work done for a fellowship provided by the Japanese Institute for Social and Economic Affairs and the National Council for the Social Studies. I gathered most of these materials while visiting schools and businesses in Japan. They will help you learn the maximum about Japan with the minimum of effort. I hope that you will not only use these materials yourself, but also will share them with other teachers.

The first part of the packet gives you a "Step by Step Guide for Planning a Japanese Cultural Festival." This guide is the product of five years of sponsorship of cultural festivals. Most of the problems have been worked out for you. Examples of work schedules, maps, letters, etc., are provided for your convenience.

The second part of the packet is a "Study Guide." This guide gives general information that you might wish your students to know, and provides you with materials you will need to teach about Japan in all disciplines. Many activities, like the map skills unit, can be copied directly from the text. Sources and examples of materials are given so you can easily acquire them.

A list of references and recommended readings are provided in case you desire additional materials.

A video tape (VHS) that shows the activities described in this guide is available, free of charge, from the Region VI Education Service Center, 3322 Montgomery Road, Huntsville, Texas 77340, %Ms. Dicki Alston. The video tape was made at the 1983 Oakwood Middle School, Japanese Cultural Festival, College Station, Texas, and is entitled "Stimulate, Saturate, Educate."

We found studying about Japan to be an exciting and rewarding experience and know you will too.

My sincere thanks to all the people who helped make this study guide possible.

Ms. Carole Murphy, Teacher
Sixth Grade Social Studies
Oakwood Middle School
College Station ISD
College Station, Texas 77840

PLANNING SUMMARY FOR
A JAPANESE CULTURAL FESTIVAL

Step 1 — Develop Curriculum. See attached "Japanese Study Guide," that has been prepared for your convenience.

Step 2 — Clear arrangements with principal for:
a. Facilities
b. Date and time
c. Involvement of other staff members
d. Handling of finances

Step 3 — Send letter to teachers and parents announcing the Japanese Cultural Festival (See Attachment 1).

Step 4 — Give students, teachers, and parents the following information, and ask for their participation (See Attachment 1).
a. When and where the festival will be held.
b. Suggestions for dress and foods.
c. Plans in case of inclement weather.

Step 5 — Disseminate materials to support groups. For example: Give Language Arts activities found in the Japanese Study Guide to those teachers who will be handling plays, skits, and stag performances. Give science teachers the instructions on "How to Make Paper," and math teachers "The Magic Calculator."

Step 6 — Place notice in appropriate school bulletins or newspapers. Contact news media for pre-publicity to seek help from the community at large.

Step 7 — Organize tentative planning schedule. This schedule assigns duties and responsibilities (See Attachment 2).

Step 8 — Solicit outside participation. Examples: PTO, church groups, business groups, arts and crafts groups, etc.

Step 9 — Divide festival into areas: Food; Games; Arts and Crafts; Set-Up Team; Clean-Up Team; etc.

Step 10 — Appoint a coordinator for each group mentioned above. May be an adult or a dependable student.

Step 11 — Meet with coordinators and decide on duties and responsibilities. Remember you must have more activities than students can do in order to avoid discipline problems.

Step 12 Approximately five days before the festival make up finalized schedule. Distribute to Coordinators, Teachers, Administrators, etc. Post for convenience of students. Schedule should include:

a. Map (Show where events will be taking place)
b. Time Table for Events
c. Assignment of Duties and Responsibilities (Who is working when and where)
d. Inclement weather schedule

(See Attachment 3)

Step 13 Secure tables, chairs, extension chords, canopies, etc. from teachers and students.

Step 14 Conduct class with teachers and students on proper behavior at the festival. Have a planned activity for students who choose to misbehave. You will need at least three adults to supervise this area.

Step 15 Set up rules of behavior and be SURE they are enforced.

Step 16 Keep in close contact with coordinators to see that each activity is going as planned.

Step 17 Contact news media at least five days before activity to remind them of the festival. Be sure someone calls to remind them again the day before the event.

Step 18 Meet with coordinators to finalize plans.

Step 19 Provide student helpers with notes requesting their release from class. Also be sure to notify teachers before the day of the festival that you will be making this request.

Step 20 Direct and coordinate event. You may wish to have someone in the office head a team of "trouble shooters" during the festival. This enables people with problems a place to go for help.

Step 21 Supervise clean-up team. Return borrowed tables, chairs, and equipment. Return materials loaned for displays, exhibits, resources, etc.

Step 22 Meet again with coordinators for comments and suggestions.

Step 23 Send letters of appreciation to all those involved in making the festival a success. This is a wonderful writing activity for students and a real MUST as far as school public relations.

Step 24 Go home and soak your tired, but happy, self in a hot tub of your favorite bubbles.

M E M O R A N D U M

February 23, 1983

FROM: Carole Murphy, Coordinator
Japanese Cultural Festival

TO: Students, Parents, and Teachers

RE: 1983 Japanese Cultural Festival
Friday, March 25, 1983
1:00 to 3:00 p.m.

We are in the process of planning a Japanese Cultural Festival as a learning activity in sixth grade social studies (world history). The Festival will be held on Friday, March 25, from 1:00 to 3:00 p.m. The entire Oakwood student body will participate in this activity.

By this memorandum, I am requesting your help. Please note the categories below. If you can help in any of these areas, check the appropriate spot, sign your name, and return to your child's 7th period teacher, who in turn will give these slips to me.

ARTS AND CRAFTS

_____1. Helpers to make things to be sold at the Festival. (We have some quick and easy activities for those who do not want to get too involved, but want to help.)

_____2. Help work with students at Oakwood during lunch to make items for the Festival.

_____3. Help work with students after school to make items for the Festival.

_____4. Work with silk screening.

_____5. Do sewing of "bundle bags" and "kimonos."

_____6. Can demonstrate how to make something at the Festival.

SPORTS AND GAMES

_____1. Will supervise games at the Festival.

FACE PAINTING

_____1. Will paint faces at the Festival.

BUILDING AND CONSTRUCTION

_____1. Can help build items needed for the Festival. For example: a tea house.

_____2. Have supplies that can be donated to use to build items for the Festival.

FINANCES

_____1. Would be willing to contact friends for donations.

FOOD

_____1. Volunteers to cook special dishes for the Festival.
- _____a. French Pastries (eclairs, cream puffs, etc.)
- _____b. Tempura
- _____c. Sukyaki

_____2. Can loan us:
- _____a. Woks
- _____b. Hibachi
- _____c. Chopsticks

_____3. Can you send:
- _____a. melons
- _____b. ice cream
- _____c. smoked oysters
- _____d. canned tuna or salmon
- _____e. cold rice dishes
- _____f. pickles or pickled vegetables
- _____g. deviled eggs or hard boiled eggs
- _____h. sweat potatoes (Broiled)
- _____i. fresh fruit prepared for individual servings
- _____j. sun tea

_____

Name of Parent/Teacher

_____

Telephone No.

CAN YOU SAVE AND SEND THE FOLLOWING

Materials for Crafts:

wallpaper scraps - foils, embossed, flocked, grasscloths.
paper towel rolls - inside tube
wrapping paper rolls - inside tube
oatmeal round carton tops
bandaid boxes - metal
sucrets boxes - metal
small metal boxes
eggs - put hole in end and blow out egg, then rinse inside

Bamboo

Reeds - old reed fencing, mats, etc.
L'eggs cases - the egg shaped container
Washed worn out stockings
Tongue depressors, gauze strips
Plant leaves and stalks: cattail stalks
iris leaves- the full leaf
banana plant leaves
pampus grass and stalks
amaryllis leaves

Flower petals

BEST COPY AVAILABLE

ATTACHMENT 1

We are asking all students and teachers to dress in costumes. In order to help you plan your costume I am attaching some suggestions for making them. Participation in dress is not mandatory.

There will be both food and crafts sold at the Festival. Please allow students to bring extra money to school on the day of the Festival. All money earned will go to enhance our school.

All parents are cordially invited to join us at the Festival. If you have any questions, do not hesitate to get in touch with me.

WORK SCHEDULE

In order to keep track of who is in charge of each activity; what activities are being planned; and what student is helping with that activity; I devised the following plan. All this was kept in pencil until each activity was finalized. A few days before the festival, I typed the activities and distributed to appropriate coordinators. Since all sixth grade students had to work at least one thirty minute shift, this list was also posted in all social studies classes for reference.

WORK SCHEDULE
OAKWOOD JAPANESE CULTURAL FESTIVAL

1. Arts and Crafts Activities (Margaret Bruchez, Coordinator 696-3325)

   a. Woodcut Printing (List name of person handling this activity and their telephone number.)

   1:00 to 1:30 _____, _____, _____
   1:30 to 2:00 _____, _____, _____
   2:00 to 2:30 _____, _____, _____
   2:30 to 3:00 _____, _____, _____

   Listed above are students names who are to help at this activity at the time assigned.

   b. Lacquer Ware (June Dudley, Teacher)

   1:00 to 1:30 _____, _____, _____
   1:30 to 2:00 _____, _____, _____
   2:00 to 2:30 _____, _____, _____
   2:30 to 3:00 _____, _____, _____

2. Games (Mrs. Ann Schult, Coordinator 696-3658)

   a. Kite Flying (Sue McCraw, Parent 693-6732)

   1:00 to 1:30 _____, _____, _____
   1:30 to 2:00 _____, _____, _____
   2:00 to 2:30 _____, _____, _____
   2:30 to 3:00 _____, _____, _____

   b. Badmitton (Brenda Ryan, Parent 693-6787)

   1:00 to 1:30 _____, _____, _____
   1:30 to 2:00 _____, _____, _____
   2:00 to 2:30 _____, _____, _____
   2:30 to 3:00 _____, _____, _____

3. Food (Susan and Rodney Hill, Coordinators 696-3708)

a. Tea House (Judy Sanders, Parent 696-6978)

1:00 to 1:30 _____, _____, _____
1:30 to 2:00 _____, _____, _____
2:00 to 2:30 _____, _____, _____
2:30 to 3:00 _____, _____, _____

b. Sushi Bar (Judy Davis, Parent 693-9643)

1:00 to 1:30 _____, _____, _____
1:30 to 2:00 _____, _____, _____
2:00 to 2:30 _____, _____, _____
2:30 to 3:00 _____, _____, _____

c. Drinks (Rex Brown, Parent 696-3798)

1:00 to 1:30 _____, _____, _____
1:30 to 2:00 _____, _____, _____
2:00 to 2:30 _____, _____, _____
2:30 to 3:00 _____, _____, _____

4. Costumes (Donna Heffington, Coordinator 693-0839)

Carole Cooper	693-9584
Teddie Vietor	696-3574
Barbara Randall	693-0820

5. Stage Performances (July Garner, Teacher, Coordinator)

a. Kabuki Play (Pat Puckett, Teacher)

Eric McGilvray	Sam Smith	Kim Tubbs
Sean Lofgren	Bobby McCraw	Diana Erb
Margie Fellenz	Nancy Rich	

b. Bunruku Play (Patsy McManus, Teacher, Coordinator)

Joe Bush	Keven Dalhstrom	Phagun Sen
Michael Pooch	Carl Cady	Beth Wormuth
Linda Samuelson	Wendy Sen	Brenda Vodicka

We had approximately one thousand students and two hundred parents actively participating in the Festival; fifty teachers and administrators; other school support staff; and community volunteers. I found the above example an efficient way to keep track of pertinent information.

M E M O R A N D U M

March 23, 1983

FROM: Carole Murphy

TO: Teachers

RE: Japanese Cultural Festival

Attached are the maps for the Japanese Cultural Festival. Please explain these maps to the students so they know where the activities will take place.

On Friday, I would appreciate your doing two things:

1. Do not park in the parking lot.

2. During 4th period, please put any rectangular tables you have outside the door so they can be picked up by the student council.

   We would also like two chairs.

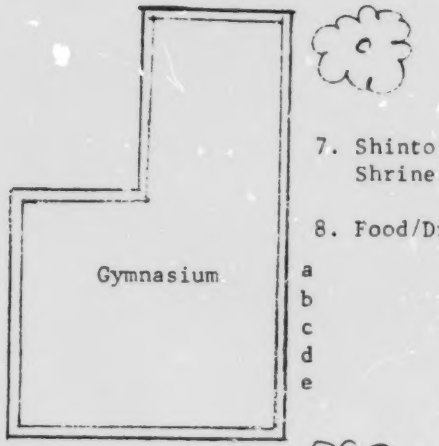
   Be sure your name in on each item so it will be returned to your room.

Again, I want you to know how very much I appreciate all you have done to make this Festival successful.

THANK YOU, THANK YOU, THANK YOU, THANK YOU, THANK YOU, THANK YOU, THANK YOU

OAKWOOD MIDDLE SCHOOL
JAPANESE CULTURAL FESTIVAL
MARCH 25, 1983

Key to Areas
1. Kite Flying
2. Demonstrations
3. Games
4. Frog jumping
5. Animals
6. Stage area
7. Shinto Shrine
8. Food and Drink
9. Folk Dancing
10. Tea House
11. Movie
12. Japanese Fortunes
13. Dirt Bike Display
14. Other Displays
15. Paper Making
16. Pottery
17. Woodworking
18. Crafts Areas
19. Prize Table
20. Face Painting



7. Shinto Shrine

8. Food/Drinks
a f
b g
c h
d i
e j

6. Stage Area

2. Demonstrations
a. Judo
b. Karate
c. Kendo
d. Gymnastics
e. Boxing

1. Kite Flying

3. Relay Games/ Archery

3. Games
a. Baseball
b. Croquet
c. Basketball
d. Golf
e. Table Games

PARKING LOT

9. Folk Dancing

15. Paper Making
16. Pottery
17. Woodworking

13. Dirt Bike
14. Other Displays

12. Japanese Fortunes

8. Drinks

11. Movie

10. Tea House

4. Frog Jumping Contest

5. Fauna Exhibit

3. Computer Games
Pachinko

OAKWOOD MIDDLE SCHOOL ENTRANCE

20. Face Painting

19. Prize Table

18. Crafts Area

a. Lanterns
b. Woodblock Printing
c. Silk Screening
d. Japanese Dress
Obi
Chignon Pins
Bundle Bags
Rope Belts
e. Carp Kites
f. Bamboo Printing
g. Bamboo Crafts
h. Scrolls
i. Lacquered Bowls
j. Bookmarks
k. Felt Mask Making
l. Origami
m. Tatami Mats/ Names written in Japanese
n. Weaving
o. Paper Dolls
p. Miscellaneous

ATTACHMENT 3

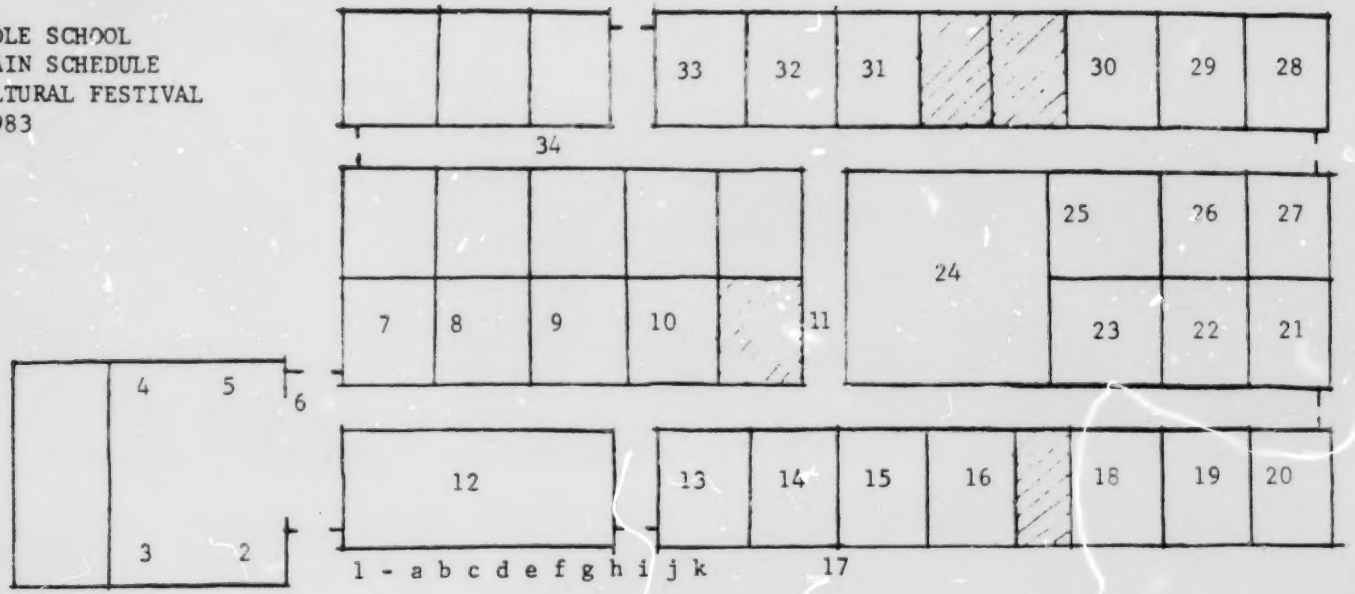
JAPANESE CULTURAL FESTIVAL
OAKWOOD MIDDLE SCHOOL
TIME TABLE OF EVENTS

TIME	AREA 6	AREA 9	AREA 1	AREA 4	AREA 10
1:00	Music	Folk Dancing			
1:15			Kite Flying		
1:30				Frog Jumping	Tea Ceremony
1:45	Kabuki Play		Kite Flying		
2:00		Folk Dancing			
2:15	Noh Play		Kite Flying	Frog Jumping	
2:30	Bunraku Play	Folk Dancing			Tea Ceremony
2:40			Kite Flying		
2:50	Return to Class (7th Period) for roll check				

*There will also be roving performances. Please give these performers your attention.

a. Roaming story tellers (Williams)
b. Kite sellers
c. Fish monger

OAKWOOD MIDDLE SCHOOL
EMERGENCY RAIN SCHEDULE
JAPANESE CULTURAL FESTIVAL
MARCH 25, 1983



Key to Activities

1. Food and Drinks
2. Animals
3. Tea House
4. Shinto Shrine
5. Pottery
6. Woodworking
7. Judo
8. Karate
9. Kendo
10. Kite Contest
11. Gymnastics
12. Prizes
13. Paper Making/ Scrolls
14. Felt Making/ Japanese Fortunes
15. Lantern Making/ Paper Dolls
16. Golf/Croquet
17. Folk Dancing
18. Boxing
19. Displays/Dirt Bike
20. Weaving/Book Marks
21. Table Games
22. Computer Games
23. Frog Jumping
24. Stage
25. Japanese Dress Crafts
    Obi
    Chignon Pins
    Bundle Bags
    Rope Belts
26. Silk Screening
27. Lacquered Bowls
    Tatami Mats
28. Origami/Friend Fish
29. Face Painting
30. Bamboo Crafts
31. Basketball
32. Baseball
33. Movie
34. Relays

Time Table of Events

TIME	AREA 24	AREA 17	AREA 10	AREA 23	AREA 3
1:00	Music	Folk Dancing			
1:15			Kite Contest		
1:30				Frog Jumping	Tea Ceremony
1:45	Kabuki Play		Kite Contest		
2:00		Folk Dancing			
2:15	Noh Play		Kite Contest	Frog Jumping	
2:30	Bunraku Play	Folk Dancing			Tea Ceremony
2:40			Kite Contest		
2:50	Return to 7th period class for roll check				

Note: There will also be roving performaners. Please give these performers your attention.

ATTACHMENT 3

MEMORANDUM January 7, 1983

FROM: Carole Murphy

TO: Teachers

RE: Japanese Cultural Festival

The Japanese Cultural Festival will be held on Friday, March 25, 1983. In order to help you prepare for this event, I have prepared learning materials for your use. Attached is a copy of the "Table of Contents" for these materials. Please feel free to copy and use any activity.

Each lead teacher will have that portion of the unit relating to your subject area. For example: Mrs. Garner and Mrs. LeUnes will have the portion of the packet entitled "Language Arts." As a language arts teacher you may want to have your students read the story entitled "Takano Haruc, a Typical Sixth-Grader in Tokyo," or do the puppet play "Datemusume-Koi-No-Higanoko."

If you wish to review a complete copy of the unit, one will be available in the library and one in the office for your use. I hope you will take advantage of other sections too. You might want to go over some of the history of Japan in your class to reenforce what is being taught in social studies, or you might like to try some of the art, music, games, or food activities. You may also want to show your students the section on clothing since each student will be encouraged to dress in costumes of Japan.

Ann has prepared a master list of books on Japan in our library. A copy of this list will be posted in the teachers workroom.

Any activity you would like to demonstrate at the Festival will be appreciated. Just let me know which activity you would like to present.

Thank you for your help and support.

Attachments: Table of Contents

Ms. Carole Murphy
College Station ISD
Oakwood Middle School
College Station, Texas 77840

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REFERENCES

RECOMMENDED READINGS ON JAPAN

VIDEO TAPE - A video tape (VHS) that shows the activities described in this guide can be checked out from the Region VI Education Service Center, 3332 Montgomery Road, Huntsville, Texas 77340, c/o Ms. Dicki Alston. The film was made at the 1983 Oakwood Middle School, Japanese Cultural Festival, College Station, Texas, and is entitled "Stimulate, Saturate, Educate."

NOTE: THIS GUIDE IS FOR CLASSROOM USE ONLY, AND NOT TO BE SOLD.

I. General History

A. Geography

B. Climate

C. History
   1. Origin of People
   2. How Japan Got Its Name
   3. Major Periods
   4. Middle Ages
   5. Modern Times

D. Major Periods of Japan History Time Line

NIPPON

Georgraphy:

Japan is an island nation lying off the east coast of Asia. It has the general shape of a crescent and extends 3,000 km. (1,860 miles) from tip to tip.

The country is made up of four main islands (Honshu, Shikoko, Kyushu and Hokkaido) which together with more than 3,000 smaller islands are collectively referred to as the Japanese Archipelago.

The nation's capital, Tokyo, lies at 140° east longitude (on a line with New Guinea and central Australia) and 36° north latitude (about the same as Teheran, Malta, the Strait of Gibraltar and the Grand Canyon).

Japan's land area of about 372,000 km^2 (143,690 square miles) is slightly larger than that of Malaysia, one twenty-sixth that of China, one twenty-fifth that of the United States, one twenty-third that of Brazil and one fifth that of Indonesia.

Climate of Japan:

The Japanese climate differs greatly from region to region. Although this is largely due to the country's north-south length of 3,000 km. (1,860 miles) which puts one of its ends in the sub-frigid zone and the other in the sub-tropic zone, a complex topography and the influence of ocean currents are also important factors.

Most of Japan does, however, enjoy a temperate, oceanic type of climate with four distinct seasons.

Ranges of rugged mountains running nearly the full length of the country give the Pacific and Japan Sea sides of the islands vastly differing climatic patterns.

On the Pacific side, the summers are hot and humid with prevailing seasonal winds from the southeast. The winters are dry and marked by many clear days. On the Japan Sea side, northwesterly winter winds off the Asian continent bring regular, heavy snows that make this one of the snowiest regions on earth. In Niigata Prefecture, for example, annual snowfalls of four to five meters (13 to 16 feet) are not unusual.

Source: Nippon, The Land and It's People. Edited and Published by Nippon Steel Corporation. Daito Printing Co., Ltd., 1978.

All areas except the northern-most island of Hokkaido have a hot and very humid rainy season (called the baiu) that lasts from early June to mid-July. And between August and October, the southwestern part of the archipelago is often hit by typhoons.

The inland regions of Honshu and Hokkaido, particularly the basins in these areas, receive little rain and are subject to large temperature variations. On the other hand, the coastal regions of the Inland Sea lying between the islands of Honshu and Shikoku, though also quite dry except during the rainy season, have a moderate climate.

History:

Origin of the Japanese People: It is not altogether clear where the Japanese people came from. However, from the fact that most Japanese babies are born with a blue mark known as the Mongolian spot at the base of the spine, it is generally agreed that the people of Japan are an Asian mongoloid race.

From paleolithic stone implements and human bones which have been discovered, it is known that man has inhabited the Japanese archipelago for more than ten thousand years.

How Japan got its name:

"THE SOURCE OF THE SUN"

The Japanese derive the name of their country from a Chinese phrase meaning "the source of the sun," the characters for which are at left. The phrase describes the country's geographical position east of China. The word "Japan" came from Marco Polo's attempt to render the Chinese pronunciation of the phrase in Italian after his return from China in the 13th Century. The Japanese themselves, however, usually give the characters a sound that is rendered in English as "Nihon." The top character means "sun," the bottom one "source." Originally the Japanese built up a written language by taking Chinese characters and adapting them to their own radically different spoken language. To these characters—like the two shown here—they later added a kind of alphabet of their own, making the two written languages also different.

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Source: How Japan Got Its Name - Japan, Edward Siedensticker and the Editors of Time-Life Books, New York, 1968.

Origin of the Japanese Nation: First-century Japan was a collection of over one hundred small, independent countries located in various parts of the islands. (Some of these had already established diplomatic relations with the Later Han Dynasty.) From this time on, the trend was toward coalescence and unification and the number of countries gradually decreased.

By the fourth century one relatively large country in the Kansai area had grown to particular prominence. The family which ruled this country in the final stages of its consolidation was to become the imperial family whose reign continues even to this day. The territory that eventually came under imperial rule extended over the western half of Honshu, the northern half of Kyushu and all of Shikoku.

Thus the foundation of Japan was a gradual process that continued over many years and it is therefore impossible to set any date as that on which the nation came into existence. In the Nihonshoki and the Kojiki, two ancient chronicles written in the eighth century, it is recorded that the Emperor Jinmu began his reign in the year 660 B.C. and the date given for his ascension, February 11, is now set aside as a Japanese holiday called National Foundation Day.

Major Periods of Japanese History: Until ten or twenty thousand years ago, Japan was still connected to the Asian continent by land. Its complete separation, when it finally came, was the result of movements of the earth's crust. As an island country, Japan has not been susceptible to invasion, but being relatively close to the continent, it has had fairly easy access to advanced foreign cultures.

The period extending from ten thousand years ago up to the third or second century B.C. is referred to as the Jomon period. The main source of livelihood during this period was hunting and fishing.

Following the Jomon period came the Yayoi period which lasted to around the third century A.D. It was during this period that the Japanese mastered the art of rice cultivation, began to use metal implements and set the fundamental patterns of Japanese life. A large number of small independent countries developed during the Yayoi period and then began to unite.

After consolidation of Japan into a single nation in the fourth century, successive emperors strengthened the foundations of the country by introducing various aspects of continental learning and culture. These included the Chinese writing system, various social systems, religion (Buddhism), ideology (Confucianism) and arts and crafts. The emperors of this period ruled in cooperation with a number of powerful families. The common people were for the most part engaged in the production of rice.

Source: Nippon, The Land and It's People. Edited and Published by Nippon Steel Corporation. Daito Printing Co., Ltd., 1978.

In the seventh century, a constitutional form of government modeled after that of China (T'ang) was introduced. The land and the people were no longer under the control of powerful families but were put under the direct rule of the state. Each farmer was granted 2,300 m^2 (0.57 acres) of land and was required to pay a prescribed tax and contribute a certain amount of his time to defending the nation.

This system crumbled in the eighth century as the nobility began taking private possession of the land and establishing manors. With both the land and the people under their control, the aristocrats of the period were able to amass great fortunes and establish their own independent culture.

Middle Ages (twelfth century to nineteenth century): Warriors employed by the nobility to keep the peasants under control took advantage of their position of direct control over the farmers to greatly expand their power until, late in the twelfth century, they were able to replace the nobility as the de facto leaders of the country. The rule of the warrior class lasted nearly seven hundred years, finally coming to an end in the nineteenth century.

Formally, the leading warrior would be appointed by the emperor as his "shogun in charge of conquering barbarian territories" and with this designation would set up his feudal government (bakufu) and take leadership over the feudal lords in the various parts of the country. In return for the shogun's recognition of the right of the feudal lords to rule over their territory and people, the lords would pledge their loyalty to the shogun.

Early in the seventeenth century the feudal government broke off all relations with foreign countries, prohibited foreign travel and entered an era of isolation. Although the main industry during this period still continued to be agriculture, manufacturing and commerce became increasingly important. As the result of a long, peaceful period in the eighteenth and nineteenth centuries, the merchants were able to develop economic power far exceeding that of the warriors and, as a consequence, the position of the warriors as the ruling class was badly shaken. This same period was also marked by rapid cultural and educational advances which were to serve as the foundation of Japan's ensuing development into a modern nation.

Modern times (from the mid-nineteenth century on): The arrival of Commodore Perry from the United States in 1853 marked the end of Japan's isolation and the resumption of overseas trade. This turn of events put the bakufu in a very difficult position since international commerce put a severe strain on Japan's internal economy and this in turn strengthened the position of the antibakufu forces. Thus it was

Source: Nippon, The Land and It's People. Edited and Published by Nippon Steel Corporation. Daito Printing Co., Ltd., 1978.

that in 1867 the bakufu turned over its power to the Emperor, and in 1868 a new government was formed with the Emperor Meiji at its head. That a major military conflict was avoided at the time of this transition is a tribute to the wisdom of the leaders on both sides.

The twenty-year period immediately following this transition saw the new Meiji government implement a wide range of measures modeled on European examples and designed to set Japan on its way to becoming a modern nation. Administrative innovations included the introduction of the cabinet system, the promulgation of a constitution which provided for independent legislative and judiciary branch of government and set forth the rights and obligations of the citizens, the establishment of an army modeled after that of Germany and a navy modeled after that of Britain, and various reforms in the systems of local government. On the economic side, the system of land ownership was revised, modern industries were promoted under direct government management and a uniform monetary system was instituted. A number of social reforms were also adopted: a modern school system was set up, the social and economic privileges of the warrior class were abolished and there was a general effort to assimilate Western culture.

These efforts at modernization greatly enhanced Japan's power internationally, but not to an extent that the nation could avoid occasional conflicts with the United States, Great Britain, France, Holland, and Russia, all of which had well ensconced interests in Asia.

Domestic developments continued to maintain a rapid pace. By the end of the nineteenth century, Japan's industrial revolution was well under way and the groundwork of capitalism had been laid. In the years following the First World War, political parties became an accepted part of the governmental system. Then with the onset of the Great Depression in 1929, the military was able to raise itself to political prominence and gain increasing control over both domestic and international policy. Thus the scene was set for the outbreak of war between Japan and China in 1937.

By the beginning of the Second World War, Japan's activities in Asia had triggered an intense race between Japan and advanced nations attempting to maintain their foreign interests. Various sanctions were taken against Japan: her overseas assets were frozen and raw material exports to Japan were prohibited.

The Pacific War broke out in December, 1941, with Japan pitted against the United States and Great Brittain.

During Japan's occupation by the Allied Forces following her defeat in 1945, the nation's governmental, economic, social, and educational systems underwent a thorough remodeling and her military forces were disbanded all with the aim of giving the country a fresh start as a peaceful nation.

Source: Nippon, The Land and It's People. Edited and Published by Nippon Steel Corporation. Daito Printing Co., Ltd., 1978.

MAJOR PERIODS OF JAPANESE HISTORY

ARCHAIC PERIOD (Before 552 A.D.)

Peoples from the Asian mainland, ranging from Manchuria to Southeast Asia, settle in Japan. Country becomes partially unified around the start of the Fourth Century.

ASUKA PERIOD (552-710)

Buddhism is introduced from China. For half a century the state is ruled from Asuka in Yamato province. A law code is introduced. Strong Buddhist influence on the arts.

NARA PERIOD (710-794)

The first permanent capital is built at Nara. Buddhism wins wide acceptance. A budding Japanese culture comes under the powerful influence of Chinese culture.

HEIAN PERIOD (794-1185)

The capital is moved to a new city near Nara called Heian-kyo (now Kyoto). Native art and literature flourish. Power shifts from the emperor to the Fujiwara family.

KAMAKURA PERIOD (1185-1333)

The first of the shoguns, Minamoto Yoritomo, governs from Kamakura (though the imperial court stays in Kyoto). Zen Buddhism develops. Mongols fail to take Japan.

MUROMACHI or ASHIKAGA PERIOD (1333-1568)

The Muromachi shogunate brings the effective capital back to Kyoto. The Nō drama and the tea ceremony are developed. St. Francis Xavier introduces Christianity.

AZUCHI-MOMOYAMA PERIOD (1568-1600)

Civil wars divide Japan, but the country is finally unified by Hideyoshi. Unsuccessful Korean invasion. Ieyasu, founder of Tokugawa shogunate, succeeds Hideyoshi.

EDO or TOKUGAWA PERIOD (1600-1868)

Tokugawa Ieyasu moves the government administration to Edo (now Tokyo). Christianity is suppressed. Japan's isolation ends only with Perry's arrival in 1853.

MEIJI PERIOD (1868-1912)

Under Emperor Meiji, Japan adopts western-style reforms and begins a program of territorial expansion. Japan defeats China and Russia, and becomes a world power.

TAISHO AND SHOWA PERIODS (1912—)

Expansionism in 1930s leads to defeat in 1945. "Taishō" and "Shōwa" are names given to emperors and their reigns. (Hirohito is called the Shōwa Emperor.)

YEIZAN: A *Geisha* and her maid in a shower of rain; signed *Yeizan*; dated Hare 6=6th month, 1807.

Source: Japan, Edward Siedensticker and the Editors of Time-Life Books, 1968.
A Guide to Japanese Prints, Basil Stewart, Dover Publ., New York, 1979.

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"I want to know more about Japanese schools and the educational system."

Similar to that of the United States, Japan's educational system has five stages: kindergarten (one to three years), elementary school (six years), middle school (three years), high school (three years), and university (usually four years). Education is compulsory for nine years (elementary through middle school), and is provided free at public schools to all children between the ages of six and fifteen. Japanese law stresses equality of educational opportunity for all citizens. It prohibits discrimination on the basis of race, creed, sex, social status, economic position or family background.

Normally students enter elementary school at age six and graduate from middle school at age fifteen. Typical courses in elementary school include Japanese language, social studies, arithmetic, science, music, arts and handcrafts, homemaking, physical education, and ethics. These same courses are taught in middle schools, but at more advanced levels.

Entrance to high school and university is based upon competitive examination. Since these examinations are rigorous and competition for admission to the better schools is fierce, students will spend long hours studying in preparation for them. The senior year of high school is popularly called the year of *shiken jigoku* ("exam hell"). At present, 93 percent of all middle school students go on to high school, while over 39 percent of all high school graduates enroll in universities. For students not wishing to pursue higher education, there are vocational and technical schools, both for middle school graduates and for high school graduates.

The Japanese school year begins on April 1 and ends on March 31 of the following year. In elementary and middle school, there are three semesters: April-July; September-December; and January-March. High school students have either two or three semesters. Vacations are granted in summer (usually six weeks in July and August); winter (about two weeks around New Year's Holiday) and spring (two or three weeks after the annual examinations).

According to Japanese tradition, great respect is always shown to teachers, who are called in Japanese *sensei*, or "first born." Classes begin and end with students bowing before their teachers. In elementary and middle schools (and in many high schools) students are responsible for helping to keep the buildings and grounds clean. It is not uncommon for students in the same homeroom class to spend several hours a week after class sweeping hallways and raking the playgrounds.

As in the United States, class trips and outings to museums, historical sites and other places are common at all grade levels in Japan. In junior and senior high schools, students in the same class usually go on annual school excursions with their teachers. Often these excursions last several days to a week (with overnight stops at inns), and tour some of the famous historical sites of Japan, such as the ancient capitals of Nara and Kyoto. For many students, these excursions are the highlight of the school year.

Schools also hold annual athletic competitions and cultural festivals, to which parents and friends are invited. The athletic competitions, held in spring or fall, feature track, gymnastics and other sporting events, while at the cultural festival, students set up booths displaying the activities and skills of the extracurricula clubs they belong to. These too are pleasant occasions for students to get away from their studies.

As in other countries, education is an important ladder to success in Japan. Most parents take a strong interest in their children's academic performance. Studies show that Japanese middle and high school students score higher on mathematics and science tests than their American counterparts, and are in fact among the best prepared in the world.

Despite the great complexity of Japan's written language, Japan has a higher literacy rate than the United States. Fully 99.7 percent of all Japanese can read and write their own language.

Source: Japan Information Center. "What I Want To Know About Japan." Consulate General of Japan, 153 East 53rd Street, New York, New York 10022

TEENAGERS IN JAPAN

"I want to know what it is like to be a teenager in Japan. How do teenagers spend their time, and what do they enjoy doing?"

Japanese teenagers face greater academic pressures than American teenagers because entrance to high school and university is based on difficult, competitive examinations. Acceptance to a good university usually means greater opportunity for employment in government or a prestigious company. Japanese middle- and high-school students thus spend long hours studying every day, and those preparing for an examination often attend private night schools.

But life is not all hard work and no play for Japanese youth. Everyone finds time to escape the pressures of schoolwork, and to pursue personal hobbies and other interests. After school, friends often gather in small groups, to go window shopping, stop by a local game center to play a few rounds of electronic baseball, see the latest movie, or visit a *kissaten*, a coffee shop where people gather to sit, chat and listen to music.

The average Japanese teenager will probably be active in at least one or two extracurricula clubs at school. Among the more popular are clubs for English-speaking, chess (*go* and *shogi*), science, history, calligraphy, cooking (Japanese and Western), photography, and all kinds of sports. These clubs usually meet once or twice a week after school.

Popular teenage sports include track, gymnastics, soccer, baseball, volleyball and skiing. Competitions are held several times a year, bringing together the best high school athletes from all over the country. Those athletes who make it into the final round of competition become heroes in their high schools and local communities.

All in all, Japanese teenagers are not so different from American teenagers. They too are concerned about their peer relations, personal appearance, schoolwork, and future job opportunities. They enjoy the latest in popular rock music (Japanese and Western), follow sports closely, and generally try to keep up with what's happening in the teen world. Like many American teenagers, moreover, they sometimes feel that their values are different from those of their parents, and sometimes they complain about the "generation gap."

Perhaps the greatest difference between American and Japanese teenagers is that, while most public schools in Japan are coeducational, it is rare for Japanese boys and girls to date each other. Dating usually does not begin until after high school.

Source: Japan Information Center, 153 East 53rd Street, New York, New York 10022. "What I Want To Know About Japan."

RELIGIONS
IN JAPAN

The principal religions in Japan are Shinto, Buddhism and Christianity. Shinto can be termed a naturalistic religion that grew out of the everyday life of the Japanese people in primitive times, but which was refined later by the influence of Buddhism and Confucianism.

Most Japanese are tolerant when it comes to religious beliefs, and do not think it strange to be involved simultaneously in several religions. But rather than saying that Japanese are tolerant about religion, perhaps it would be better to say that the polytheistic nature of Shinto made it easy for them to accept religions coming in from foreign countries.

The birth and marriage ceremonies of most Japanese are Shinto, while funerals are Buddhist. Out of the sixty-three million Japanese adults, twenty million proclaim themselves religious believers; of this total, two million are Shintoists, sixteen million are Buddhists, and seven hundred thousand are Christians.

Shinto

Shinto is the natural indigenous religion of Japan. Shinto gods, or kami, are worshipped at shrines (jinja). All natural objects and phenomena used to be considered as having kami, so the gods of Shinto were uncountably numerous. Gradually Shinto practice extended to the worship of ancestors. Accordingly, there were no specific leaders in the Shinto religion, nor any books of scripture.

People go to shrines when a child is born, and marriage ceremonies are also conducted according to Shinto rites. People offer prayers at shrines for success in passing university entrance examinations, and motorists visit shrines to receive charms designed to keep them from harm. Families go to famous shrines at the beginning of the new year. Each shrine has its own religious festivals each year, attended by the people in the area and served by numerous stalls selling a variety of things.

Buddhism

Buddhism holds that the ultimate state is one of self-enlightenment attained by awakening to the truth. There is no God in Buddhism. It emphasizes ridding oneself of hate and jealousy through infinite love. Fanaticism is rejected. This religion started with the teaching of Buddha in India and spread to Japan in the sixth century via China and Korea.

Buddhism is a major presence in the life of the Japanese people. Even if they are non-believers they go to temples, are buried according to Buddhist rites and, after death, are given posthumous Buddhist names. Buddhism has exerted a tremendous influence on every aspect of Japanese culture, including art, literature, and architecture, and on the morals and way of thought of the people.

Source: Nippon, The Land and It's People. Edited and Published by Nippon Steel Corporation. Daito Printing Co., Ltd., 1978.

THE ESSENCE OF BUDDHISM

The kernel of the teachings of Siddhartha Gautama, who founded Buddhism 2,500 years ago in India, is as follows.

THE FOUR NOBLE TRUTHS

1. Suffering is universal
2. The cause of suffering is craving
3. The cure for suffering is the elimination of craving
4. The way to achieve the elimination of craving is to follow the Middle Way, the technique of which is described in the Noble Eightfold Path

THE NOBLE EIGHTFOLD PATH

1. Right knowledge
2. Right intention
3. Right speech
4. Right conduct
5. Right means of livelihood
6. Right effort
7. Right mindfulness
8. Right concentration

Source: Japan, Edward Siedensticker and the Editors of Time-Life Books, New York, 1968.

Christianity

Christianity first reached Japan in 1549 with the arrival at Kagoshima of Francis Xavier, a Catholic missionary belonging to the Society of Jesus.

At first, there were some members of the ruling class in Japan who were interested in Western culture and institutions and therefore friendly toward the propagation of the Catholic religion by the Jesuits. Later, though, it came to be considered a danger to the feudal order and was eventually repressed and banned. Christians were persecuted, and in 1613 foreign missionaries were banished from the country.

After Japan established diplomatic relations with Europe and America in the latter half of the nineteenth century, Christianity again began to flourish.

From 1859, Protestant missionaries from America started to arrive, and the Catholic and Russian Orthodox churches also became actively involved in missionary work. These foreign missionaries also engaged in social and educational activities, contributing to the introduction of American and European culture into Japan.

At present there are in Japan about four hundred seventy thousand Protestants, three hundred sixty thousand Catholics and ten thousand followers of the Russian Orthodox Church.

Source: Nippon, The Land and Its People. Edited and Published by Nippon Steele Corporation. Daito Printing Co., Ltd., 1978.

Tea Ceremony

The tradition of tasting tea originated in China in about the 8th century, and was brought to Japan by Zen Buddhists priests at the end of the Heian Period (12th century) who used it to prevent drowsiness during thier long hours of meditation. The popularization of tea-drinking among the people began early in the 14th century.

A Zen priest names Sen Rikyu (1521-1591) established the tea ceremony in present form under the protection of Shogun Toyotomi Hideyoshi. Sen Rikyu had the idea of Wa Kei Sei Jaku as the essentials of the tea ceremony. This is the embodiment of the Japanese people's intuitive striving for the recognition of true beauty in plainness and simplicity. Such terms as calmness, rusticity, gracefulness, or the phrase "aestheticism of austere simplicity" may help to define the true spirit of the tea ceremony.

In the Edo Period (18th century), many schools of tea ceremony sprang up, differing from each other in the details of the rules, but maintaining the essence of the ceremony which the great master had instituted.

Source: Gion Corner Program
Kyoto City Tourist Association

HOUSING:

"Japanese houses are shabby, made of wood with straw roofs. I want to know more about their homes."

Japan's environment has greatly influenced the style of home-building. Because the climate is mild in most parts of the country, except in the north, houses typically do not have central heating. Instead, rooms used for daily living are located in the center of the house, and are surrounded by long corridors which offer protection and insulation from the weather.

Most interior rooms, moreover, do not have solid walls as such but are divided by sliding doors called fusuma. In summer, these doors, together with sliding doors on outside walls, can be opened wide to let in the cool air. In winter, they are closed tightly to prevent drafts.

To help conserve energy, in winter small gas or kerosene heaters are used to warm only those rooms in use. Japanese also often sit around kotatsu, a wooden frame containing an electric heater over which a quilt or blanket is thrown. These kotatsu are usually about the same size as a table, except that the legs are short. They are an excellent way to keep one's feet and legs warm. On a cold winter evening, many a family will gather around the kotatsu, and perhaps watch television or simply share each other's company. The kotatsu thus serves much the same social function as a fireplace in an American home.

Because land is scarce, Japanese houses are generally much smaller than American houses. Rooms do not have much furniture, and are often used for several purposes during the day: sleeping, eating, living and playing. To conserve space, Japanese sleep on futon, or folding mattresses, which are spread out on the floor at night and stored away in closets during the day.

Traditional Japanese rooms have floors covered with tatami, or ricestraw mats, which are comfortable to sit on and provide insulation in winter. Usually one room in a house will have a tokonoma, or small alcove, where flower arrangements are displayed and scroll paintings are hung. There is also usually a small shelf dedicated to Shinto dieties, and a Buddhist altar where offerings are made to ancestral spirits.

Before WWII, almost all buildings in Japan were made of wood, with either a straw or tile roof. Most buildings were only one or two stories high because of the danger of earthquakes. In recent years with the rise in price of lumber, the Japanese have begun using concrete, aluminum and other modern building materials.

All Japanese homes today have electricity and running water, and most have flush toilets. Japanese homes use only about one quarter as much energy as do American homes.

Most Americans find Japanese homes extremely cramped, however, the small scale of Japan's homes, combined with the high population density, relative lack of privacy and other factors, have helped mold the Japanese personality. All Japanese families live closely together, and must regulate their behavior to avoid conflicts. Japanese society places considerable stress on striving for harmony and cooperation in dealing with others.

Source: Japan Information Center. "What I Want to Know About Japan." Consulate General of Japan, 153 East 53rd St., New York, New York 10022.

CUSTOMS

What is Not Done in Japan:

a. Kissing in public considered shameful.
b. Embracing considered impolite if done in public.
c. Chewing gum in public or to be the only one eating something is considered impolite.
d. Shoes never worn in house out of respect.
e. Looking in someone's kitchen considered impolite.
f. Starting civil court preceedings. Emphasis is placed on relationships based on mutual trust rather than on contractual obligation, therefore, most problems are solved out of court. The number of lawyers in Japan is 1/30 that of the United States total.

The Japanese Smile:

Lafcadio Hearn, an English man of letters who adopted Japanese citizenship and lived in Japan from 1890 until his death in 1904, wrote the following in his essay, The Japanese Smile.

"...A Japanese can smile in the face of death, and usually does... There is neither defiance nor hypocrism in the smile; nor is it to be confounded with that smile of sickly resignation which we are apt to associate with weakness of character. It is an elaborate and long cultivated etiquette. It is also a silent language. But any effort to interpret it according to Western notions of physiognomical expression would (not be successful).

The first impression is, in most cases, wonderfully pleasant. The Japanese smile at first charmes. It is only at a later day, when one has observed the same smile under extraordinary circumstances -- in moments of pain, shame, disappointment--that one becomes suspicious of it. Its apparent inopportuneness may even, on certain occasions, cause violent anger.

"...To comprehend the Japanese smile, one must be able to enter a little into the ancient, natural, and popular life of Japan.

"...The Japanese child is born with this happy tendency, which is fostered through all the period of home education....The smile is taught like the bow; like the prostration;...But the smile is to be used upon all pleasant occasions, when speaking to a superior or to an equal, and even upon occasions which are not pleasant; it is part of deportment. The most agreeable face is the smiling face, and to present always the most agreeable face possible to parents, relatives, teachers, and friends, well-wishers, is a rule of life...Even though the heart is breaking, it is a social duty to smile bravely."

Source: Nippon, The Land and It's People. Nippon Steel Corporation, Tokyo, Japan.

CUSTOMS

"Because Japan's climate is different, they must have different customs too. I want to know more about Japanese customs."

As a country with 2,000 years of history and tradition, Japan has many customs not found in other countries. Some of the more important customs are discussed below:

Bowing. Japanese frequently bow to one another, for instance when greeting someone, as a gesture of respect and sincerity. The type of bow, however, depends on the formality of the situation, the type of personal relationship (e.g., close or distant), and the differences in social status of the individuals involved. The bow might be no more than a simple nod of the head, or on more formal occasions a deeper bow from the waist. The most formal bow involves kneeling, placing one's hands out in front on the floor, and lowering the head slowly so that it almost touches the floor. Bowing is not always required, however. Family members and close friends do not usually bow to each other, but a child might bow to his mother when apologizing for mischievous behavior.

Removing one's shoes. The Japanese take off their shoes when entering a home or a room where tatami (rice-straw) mats are used. The reason is simply to keep the mats clean and the dirt where it belongs, outside. It is a sensible custom, but it means that one must make sure he doesn't have holes in his socks! Outside the home, shoes are generally worn almost everywhere, in the office, shop or factory.

Sitting on the floor. Japanese homes usually do not have much furniture, in order to conserve space and permit rooms to be used for various purposes. At home, Japanese sit on the floor, usually using a small cushion (zabuton). Larger Japanese homes have at least one room with Western-style furniture, perhaps a sofa and chair in the television room, or a dining set in the kitchen.

Bathing. Japanese place great emphasis on personal cleanliness, and taking a bath is an almost nightly ritual. Unlike in the United States, however, the bath is never used for washing, only for soaking and relaxation. Since the same bath water is used by all family members, scrubbing and washing are done before entering the bathtub. Soap must never be used in the tub. In most families, the father will use the bath first, followed by the children in order of age. Because the wife is usually busy preparing dinner, she is often the last person to bathe. The water in a Japanese bath is usually quite hot (about 102 degrees); if one stays in the tub too long his skin reddens and he becomes what the Japanese call Yudetako, a "boiled octopus." Every home in Japan has its own bath, but many people living in apartments go to public bath houses. Although men and women bathed together long ago, there is no mixed bathing today.

Japanese customs might sound strange to many Americans, but many Japanese find American customs strange. The Japanese have a common saying, "Go ni ireba, go ni shitagae" ("When visiting the neighboring village, do as those villagers do").

Source: Japan Information Center. "What I want to Know About Japan." Consulate General of Japan, 153 East 53rd St., New York, New York 10022.

THE WAY OF THE WARRIOR

The following is only a small sample of a beautiful book entitled Early Japan, by Jonathan N. Leonard.

The photographs of the Samurai can be obtained from the New York Metropolitan Museum. An eight by twelve, black and white photograph can be purchased for around $10.

I would recommend having your library purchase the book Early Japan. Because of its lovely pictures, this book is suitable for the elementary grades as well as the upper grades.

A MAN OF WAR, *the armor-clad samurai personified the ideals of strength and courage of Japan's feudal age.*

THE WAY OF THE WARRIOR

The civil wars that swept Japan during the 12th Century brought in a new age of strength and steel. Men from all over Japan joined the ranks of the warlike Taira and Minamoto clans in their battle for control of the country. A fierce new breed of armed noblemen, the samurai, began to emerge. Artisans turned their talents to the production of superb swords and armor, which combined beauty with a deadly practicality. Like the samurai shown above, in an illustration from a feudal manual on armor-wearing, Japan had put on the armor of war.

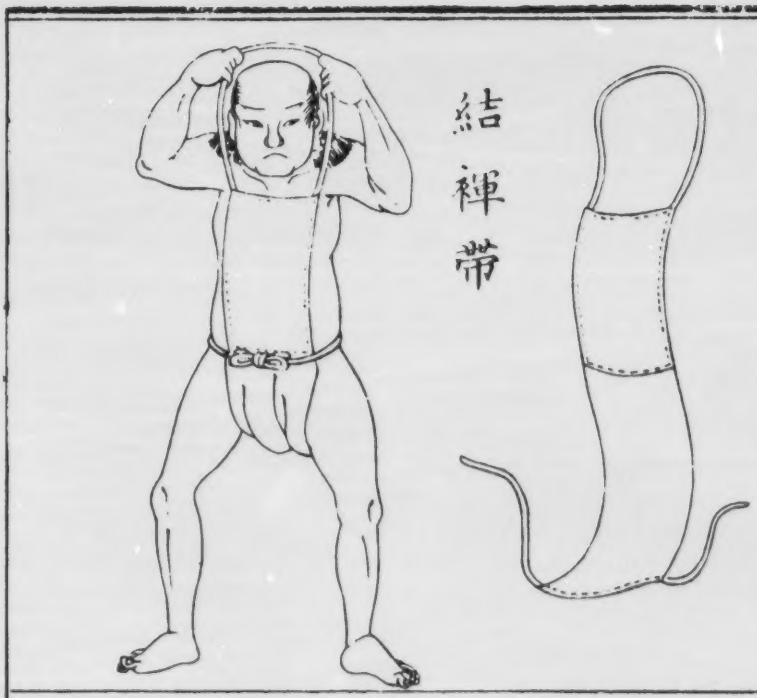
It took more than just a sword and a metal suit, however, to arm a samurai. Part of his equipment was moral and psychological—an austere, unwritten code of personal courage and loyalty roughly parallel to the rules of fealty in medieval Europe. The code, known as *bushido*, or "The Way of the Warrior," demanded an almost religious commitment to military life, in which physical hardship was the order of the day, and a heroic death in battle the most honorable goal.

Source: Early Japan by Jonathan Norton Leonard and the Editors of Time-Life Books, 1963.

A samurai's first duty was to die fighting for his lord. "If you think of saving your life," one legendary hero is supposed to have said, "you had better not go to war at all." Nevertheless, Japanese warriors still took the precaution of wearing elaborate, extremely effective armor in order to protect themselves from their opponents' swords.

The procedures for putting on the armor were complicated and time-consuming. The first steps, shown here, consisted of donning a series of undergarments: a special loincloth, a kimono of fine linen or brocade, and baggy trousers. These layers of cloth acted as padding over which the armor itself was strapped.

A warrior's next defense was his skill at fighting, acquired through years of rigorous training designed to build strength of character as well as physical prowess. Future samurai were apprenticed to masters of archery and swordsmanship, who toughened their bodies and spirits with extended fasts and barefoot treks through the snow. These hardships were to be endured without complaint, for as a character in a Japanese epic explains, if a man is a samurai, "when his stomach is empty, it is a disgrace to feel hungry."



A COTTON BREECHCLOUT *that extended up over the chest was the basic undergarment of a samurai's costume.*

A SHORT-SLEEVED KIMONO, *or "armor robe," was tied snugly at the waist with a special knot (lower right).*

DISPOSABLE THIGH GUARDS, *worn while on horseback, were often taken off for easy movement on foot.*

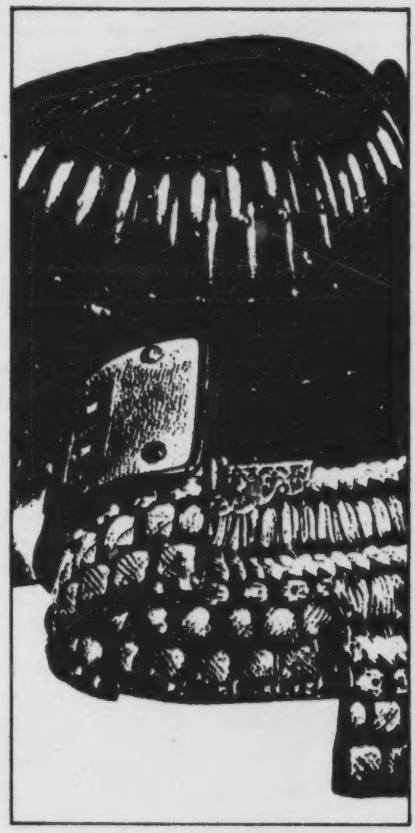
METAL-CASED SLEEVES *consisted of a Japanese type of chain mail and iron plints sewn onto heavy cloth.*

Despite the rigors of a samurai's training, his methods of combat were based on a principle of deftly applied "gentleness." The technique was similar to that of modern jujitsu (literally, "the gentle art"), in which an adroit flexibility of movement wins out over brute strength.

The same principle applied to the construction of Japanese armor, which protected its wearer with flexibility and "give" instead of rigid bulk. Unlike European armor, with its massive steel plates, Japanese armor consisted of tiny scales of lacquered iron, or lamellae, laced together in rows with silk cords *(far right)*. The result was a metallic fabric, as pliable as European chain mail, but considerably tougher.

Combined with flexibility, Japanese armor had the added advantage of being relatively light. While European knights were so encumbered by heavy steel that derricks were needed to lift them onto their horses, a samurai's armor weighed only about 25 pounds, allowing its wearer to leap with agility through rice paddies and over castle walls. In addition, it could be folded into a compact box for easy carrying when not in use, and if cut by a sword it could be mended by lacing on new lamellae.

A GLOWERING MASK, *made of lacquered iron and strong enough to blunt a spear point, covered the face.*



IRON-RIB PROTECTION *for the head came from the riveted metal strips of this helmet. The neck fringe of stitched lamellae turns back at the side to reveal the warrior's family crest.*

A VISORED HELMET, *with an armored fringe that guarded the back of the neck, completed the samurai's costume.*

Fighting was a samurai's life. He had to be ready at a moment's notice to answer a call to arms. Often he would have no time to fasten on his armor piece by piece, and he would be compelled to scramble into the whole ensemble all at once, by one of the emergency methods shown here.

Combat readiness extended beyond matters of equipment, and a good samurai was so thoroughly indoctrinated that he reacted instinctively to attack. A Japanese story tells of a young swordsman who apprenticed himself to a famous fencing master. One day, while cooking rice, he was given a painful whack with a wooden sword by his master. This treatment was repeated at unexpected hours of the day and night, until the youth learned never to relax his guard, and became the greatest swordsman in the land.

Once a samurai had mastered the techniques of his craft, he never let them drop. He trained daily, and often traveled about the country in search of ever-more-exacting teachers. His commitment to the art of war was total and unceasing, for according to his military code, "A samurai should live and die sword in hand. . . . To be brave and warlike must be his invariable condition."

速被法

UP FROM UNDER, *a samurai climbs quickly from below into a suit of armor that dangles from a hanger.*

The Three Types of Bushido

By Mitake Katsube

Bushido has its origins in the arrangements regulating everyday relations between lord (shogun) and vassal (*gokenin*) that grew up between Minamoto Yoritomo, who founded the Kamakura Shogunate in the twelfth century, and his retainers. In return for the favor done by the lord in extending them protection in their everyday lives, the samurai who were his retainers felt a duty to serve him, and should war occur were prepared to take up arms at once beneath his standard, laying down their lives ungrudgingly if need be.

This self-sacrificing behavior of the samurai was glorified under the name of honor. "A man is for one generation" ran the saying "honor for all generations." A cowardly act was a disgrace, whereas a deed of valor was not only an honor but also brought with it tangible rewards (principally in the form of land). If the samurai concerned perished, the reward went to his son.

It was considered the duty of the samurai in his daily life to remember his service to his lord at all times, to esteem courage and honor, to temper his body and soul by constant training, to perfect his martial skills, and to study military strategy and tactics, thus keeping himself ready to vanquish any foe.

If this can be called the classical form of Bushido, then *Hagakure*, the "bible" of the Saga clan for its samurai, written in 1716 in the early Edo Period, represents a type of Bushido that preserves this classical tradition. The spirit of the work is summed up in the well-known sentence: "Bushido, I have realized, means to die." It goes on, "Given a choice of two alternatives, one should choose the earlier death; in this way one can go ahead without hesitation. The idea that death without achieving one's object is shameful is a product of an egotistical Kansai-style (i.e., of the Kyoto-Osaka area) Bushido."

"Egotistical, Kansai-style Bushido" is a reference to the celebrated revenge of the forty-seven *rōnin* (masterless samurai) of Akō. In this episode of 1702, Ōishi Yoshio and forty-six others broke into the mansion of one Lord Kira and took his head to avenge the death of their master, Lord Asano, who had been granted an "honorable" suicide (*seppuku*) as the result of an altercation with Kira. A year had passed between Lord Asano's death and the revenge of the forty-seven *rōnin*, and the author of *Hagakure*, Yamamoto Tsunetomo, disapproved of letting such a long time pass before taking revenge. To go on living once the object had been achieved showed a moral turpitude, a certain meanness of spirit . . . The spirit of *Hagakure* resembles the ethics of Kant in according less respect to outcome than to purity of motive.

However, the Bushido of Ōishi Yoshio and the other Akō samurai actually represented a second type of Bushido. One might label it "theoretical Bushido" – as it was the result of the scholarly rethinking of the Bushido by Confucianists of the early Edo Period. Yamaga Sokō (1622-85), one of the most outstanding theoreticians of Bushido among the many Confucian scholars of the age, wrote a large number of works in which he sought to give Bushido a theoretical basis. According to his view, the samurai were a professional caste set over and above the three classes of common people – farmers, artisans and merchants – existing as an example to others. Justification for society's supporting them – even though they engaged in no productive labor while the other three castes worked day in day out to produce the necessities of life – lay in their status as personifications of the ethical life.

Asano, the lord of the clan, who was also influenced by Yamaga, objected to Kira's methods, in which money counted for everything; no samurai worthy of the name, Asano believed, should seek to influence others by the use of bribes. It was his insistence on this principle that finally led him to attack Kira within Edo castle where it was strictly forbidden for a samurai to draw his sword – thus obliging the shogun to order his *seppuku*.

Ōishi, an adherent of the "Yamaga school" of military strategy and leadership (to be inherited by Yoshida Shōin in the late Edo Period and General Nogi in the Meiji Era), was consistently logical in the way he put his Bushido into practice. Restraining those among the – now masterless – samurai of the Akō clan who would have committed *seppuku* on the spot, or shut themselves up in the clan castle to resist the shogunate, he vacated the castle in orderly fashion. He also resisted the impatient demands of those hotheads who advocated an immediate attack on the Kira mansion, preferring instead to negotiate with the shogunate for the reinstatement of the Asano family, at the same time requesting that the shogunate take action against Kira. Only when both these requests were rejected did he finally plan revenge.

Source "Inside the Japanese" No. 8, published by Nippon Steel News, November, 1982.

The way he went about it was extremely careful; he carried out his plan of campaign in secret, using agents to spy out the enemy's territory and gradually making preparations until success was assured.

Ogyū Sorai and most other prominent Confucian scholars of the day were critical of this Akō affair. The raid on Kira's mansion carried out by Ōishi and his followers had not had official shogunate sanction, but, they argued, had been part of a private feud, and as such violated the law of the land. They dismissed it as the emotional reaction of a small group of partisans rather than an action based on straightforward, universally accepted ethical principles.

The public at large, however, lauded the forty-seven *rōnin* as models of the spirit of Bushido. In 1748, the puppet drama *Kanadehon Chūshingura* – a thinly disguised dramatization of the affair – was staged at the Takemoto-za theater in Osaka by members of the merchant class, and promptly became a long-running hit. The public took it to its heart, and in time even samurai were to be seen enjoying it. For more than two centuries since, the play, in its Kabuki version, has been a top favorite regularly performed every year. As a result Ōishi Yoshio has become one of best-known historical figures in Japan. In short, the samurai, just as Yamaga Sokō said he should, became a moral example for the common people.

In 1895 Japan was victorious in the Sino-Japanese War, and thinking men the world over puzzled as to how Japan, a small, backward country, had managed to win a struggle with a great nation looked on at the time as a "sleeping lion." In order to furnish a reply, Dr. Inazō Nitobe published in the United States a work in English entitled *Bushido – the Soul of Japan* (1899). The title and the subtitle, "An Exposition of Japanese Thought," together suggest that the author was using the term Bushido to sum up the moral and religious qualities of the Japanese people as a whole.

One sees emerging here a third, modern and national, ethical system that one might label "Meiji Bushido." Dr. Nitobe in his book takes the origins of Bushido back beyond the Kamakura Period (1185–1333) and ties it up with the Nature- and ancestor-worship of ancient Shinto. He regards the Japanese imperial family as "the author and symbol of national unity," just as the royal family is in England, and he explains the patriotism and loyalty of Bushido as deriving ultimately from a set of national beliefs (Shinto) existing from ancient times.

What Dr. Nitobe did, in short, was to take such moral values, beloved of the Japanese people, as *gi* (rectitude or justice in his translation), *yū* (courage), *jin* (benevolence), *rei* (politeness), *makoto* (veracity and sincerity), *meiyo* (honor), *chūgi* (*loyalty*) and *kokki* (self-control) and absorb them into Bushido in an attempt to create a system that he could put forward as Japan's modern national ethic. He envisioned a third, new type of Bushido that would transcend both the Bushido of the Kamakura Period, and the Confucian Bushido.

The same general trend is to be seen in two Meiji-Era works, Yamaoka Tesshū's *Bushido* and Kanzo Uchimura's *Daihyōteki Nihonjin* (The Typical Japanese). Yamaoka was a Zen believer, but Nitobe and Uchimura were Christians. It is interesting that in attempting to explain the Japanese mentality to others two men well versed in international affairs, who spoke English and wrote books in English, felt the concept of Bushido to be the most suitable for the purpose. Both, it is true, were descendants of the Edo-Period samurai class. Yet most Japanese, even those who spring from former peasant and merchant-class stock, still love the drama of the *Akō rōshi* as they see it in Kabuki, in the movies, and on television, and are moved to sympathy and pity by the samurai in this episode of 180 years ago, with their selflessness, fortitude, courage, resourcefulness, sense of comradeship, and spirit of self-sacrifice. In this sense, it is true to say that most Japanese are alike in seeing Bushido as one ideal way of life.

(Translated by A. John Bester)

Author's Profile

Prof. Mitake Katsube was born in 1916. After graduating from Tokyo University's Ethics Department in 1940, he became lecturer at Tokyo University of Education and subsequently a professor at Ochanomizu Women's University. He is currently on the Faculty of Literature at Jōetsu University.

Among his books are *Bushido, Watershed of Japanese Thought, Ethics Notes on T. Watsuji* and *Reveries: a Monologue.*

FUN ACTIVITIES FOR SOCIAL STUDIES:

The following are several suggested classroom activities designed to stimulate interest in and awareness of Japan.

1. Plan a two-week trip to Japan. How will you get there? Where will you stay? What cities would you like to visit? What would you like to see and do?

2. Write down all these activities, and draw pictures of some of the things you will see. If you do not like to draw, you may wish to cut pictures out of magazines. Many times, travel agencies will give you old travel brochures.

3. Visit your local supermarket and list all the different food products produced in Japan. Make a list of all the other products Japan sells to the United States. Share this list with the class. What do you think the United States sells to Japan?

4. Using the photographs and any other pictures and information you can find about Japan, make a collage of modern Japan as a class project. Be sure you include as many different aspects of the society as possible.

5. Try practicing with chopsticks. In 3 minutes, how many beans can you pick up off the table and place in a bowl?

6. Learn some traditional Japanese songs like "Cherry Bloom."

7. Invite someone to come to your class and show you traditional Japanese dress.

8. Put together a Bunraku puppet show.

9. Eat some typical Japanese foods.

Source: Japan Information Center. "What I Want to Know About Japan."

III. Map Skills Unit on Japan

42A

Map Skills Unit - Japan

Include the following on your map of Japan:

1. Four main islands
2. Pacific Ocean
3. Sea of Japan
4. Inland Sea
5. Strait (Choose at least one)
6. Bay (Choose at least one)
7. River (Choose at least one)
8. Japanese alps
9. Mt. Fuji

Include on a separate page in your Japan booklet an explanation of "Bodies of Water." Explain the difference between:

1. Ocean
2. Sea
3. River
4. Lake
5. Strait
6. Bay

Source of Unit: Ms. Mary Dinkle, Teacher
Former Teacher in the Easterly Parkway Elementary School
State College, Penn.

Label the following on your map of Japan. Use Map 1 attached.

1. Label each main Japanese island and each prefecture (capital).
2. Label each country near Japan.
3. Locate and label the following major cities:

Tokyo	Kobe	Osaka
Nagoya	Kyoto	Yokohama
Kitakyushu	Sapporo	

4. Show the area of greatest and least population density. Make symbols to indicate which cities have the most and least population.
5. Show areas that indicate main industrial areas and crop regions. Choose symbols for your key.

Optional

1. Map main railroads, expressways, and older principal highways.
2. Show areas of greatest and least precipitation and of warmest and coldest temperatures.

*MAKE A KEY FOR YOUR SYMBOLS

This is a lot of information for one map. Use pencil, print neatly, underline.

Draw an imaginary map. On your map include the following shapes of land and water. Label them:

1. Archipelago
2. Cape
3. Island
4. Peninsula
5. Bay
6. Canal
7. Gulf
8. Strait
9. Lake

JAPAN

MAP 1

IV. SPORTS

The following is a list of the types of sports popular in Japan:

1. Judo (Aikido Jujutsu)
2. Kendo
3. Kuydo (archery)
4. Badmitten
5. Fencing
6. Sumo Wrestling
7. Electronic games
8. Panchinko
9. Baseball
10. Golf
11. Basketball
12. Folk Dancing

Note: Information can be obtained on Folk Dancing by writing to: Japan Society, 333 E. 47th Street, New York, New York, 10017

GAMES

"What kinds of games do Japanese play?"

Japanese enjoy many of the same games played by Americans, from badminton and billiards to checkers, chess and bridge (using Western-style card decks). Young children are fond of playing with baseball cards, and often compete with each other to see who is best at throwing the cards down on the ground, either to turn an opponent's cards over, or to knock them out of the circle. The winner keeps the loser's cards. There are also Japanese-language versions of such popular American board games as Scrabble and Monopoly. Yet the Japanese also enjoy many of their traditional games.

Hanafuda is a popular game using 48 cards beautifully decorated with animals and flowers of all four seasons. The object is to collect as many cards of the same suite as quickly as possible. This game is usually played by young adults on special occasions such as New Year's Holiday.

Go, imported from China many centuries ago, is a board game played with black and white stones on a large grid containing 324 squares. Players take turns laying down stones, with the object of conquering as much of the board's territory as possible by surrounding and eliminating the opponent's stones. Although the rules are simple, *go* is an extremely sophisticated game requiring carefully thought-out strategies. To become truly expert in the game takes many years of practice, and *go* players are ranked into ten different categories according to their ability. The game is popular with people of all ages, but is especially popular among businessmen.

Shogi is another popular board game which is similar to Western chess. Each side has ten pieces, many of which have different capabilities and move differently on the board. The board is larger than a chess board, with 81 squares instead of 64. As in chess, the object is to capture the opponent's king.

Mahjong, called *majan* in Japanese, is very popular among college students and office workers. The four players are dealt 13 pieces each, and take turns drawing and discarding additional pieces, with the object of organizing these pieces into suites. There are mahjong parlors in virtually every neighborhood, and friends will often gather after work to play for several hours. The game provides both enjoyment and a pleasant opportunity for socializing and relaxing.

Jan-ken-pon is a traditional game often played by young children as a means of breaking ties and alloting privileges and shares (much in the same way that American children flip coins). In unison, the two players shout "*jan-ken-pon,*" and on *pon* both thrust out one hand with either a closed fist (representing a rock), two extended fingers (representing scissors), or an open hand (representing paper). The winner is determined as follows: rock wins by breaking scissors; scissors win by cutting paper; and paper wins by enveloping the rock. If both players thrust out the same hand, the game is repeated rapidly until a decision is reached.

Source: Japan Information Center

SPORTS

"I know Japanese are good at karate and judo. What other kinds of sports do they play?"

The Japanese enjoy practically every type of Western sport, as well as a number of traditional Japanese sports.

Baseball is the most popular summer sport, and is often called Japan's "national pasttime." First introduced by two Americans in 1872, the game today attracts millions of avid fans, young and old. There are two professional baseball leagues - the Pacific and Central - each with six teams. Competition is fierce, with the top teams in each league meeting in the fall for the "Japan Series." Rules are almost identical to those used in the United States, although the ballparks tend to be slightly smaller and infields are made of packed dirt rather than turf. The season is only 130 games long.

Some Japanese pro baseball teams have their spring training camps in the United States, and a number of American ballplayers now play on Japanese teams. If every American schoolboy knows of Babe Ruth, all Japanese youth have heard of Sadaharu Oh, Japan's home-run king who holds the all-time world record (868 homers). He retired from the Tokyo Giants in 1980.

On hot summer evenings it is not uncommon for friends to gather after work and go to the ballpark, where perhaps they will eat "American dogs" (hot dogs) and watch the sutoraiku and boru (strikes and balls).

Other popular sports include volleyball, table tennis, tennis, swimming, boxing, wrestling, skiing, skating, basketball, hockey, gymnastics and track and field. American football, soccer, and rugby have recently become popular among high-school and university students. Playing golf is a favorite recreational sport among businessmen. Even in crowded Tokyo, where space is extremely limited, virtually every neighborhood has a driving range, where golfers can practice teeing off against targets in a screened-in field. Many Japanese also enjoy sailing, hiking, camping, and fishing.

Popular traditional sports in Japan include judo, karate, kendo (fencing), and sumo (wrestling).

In sumo, two heavy wrestlers, often weighing more than 250 pounds each, face off in a circular ring of stamped earth. After elaborate rituals of bowing, squatting, stamping, rinsing the mouth with water, and sprinkling the ground with salt, the wrestlers grapple with each other, trying to force each other out of the ring or down on the ground.

As in America, sporting events are frequently televised in Japan, and many Japanese businessmen and factory workers enjoy spending a Saturday afternoon watching sports in the comfort of their living rooms.

Source: Japan Information Center. "What I Want to Know About Japan."

ENTERTAINMENT AND GAMES

Miniature toys for housekeeping, dolls, tops, balls, and marbles are very common toys in Japan, and children play hopscotch and hide-and seek. Older boys take as much joy in basketball, baseball, football, tennis, and skiing as young people anywhere. The following games are stunts are similar to those you know, but you may enjoy these Japanese variations.

Jan Ken Po

Without knowing that it came from the Orient, many American children may be familiar with this device for deciding who is to be "it" in a game (or who becomes the "devil," as the Japanese express it). To the chant of "Jan ken po" two contestants shake their fists up and down, taking one of three positions as they bring their hands down the third time on the syllable "po." The hand may be brought down with 1) fingers outstretched but not separated, representing paper; 2) with the fist doubled up, representing a stone; 3) with the first and second fingers outspread, the others doubled back, representing scissors.

If the two positions taken are paper and scissors, scissors wins, because scissors cut paper. If the two positions are scissors and stone, stone wins, as a stone breaks scissors. If the two positions are stone and paper, paper wins, as paper wraps around a stone.

If the contestants both bring their hands down in the same position, they repeat the performance until one wins. The loser becomes "it" in a game or has the second play in a game like checkers.

Jan ken po is sometimes used for a group game. Two groups, A and B, sit or stand in close lines facing each other. The players all put their hands behind their backs. The leader of each group decides on one of the three positions described above and indicates to his team what the position is. When both lines are ready, they chant, "Jan ken po," bringing their hands down in the position decided upon. The winning team scores a point. The game may be continued until one team has tallied ten points.

This is a game I actually played in Japan. I have worked this out to be played on an Apple II computer. Those directions follow in Math Section.

Goban

This game is played on a board. To make the board, use heavy cardboard or a piece of plywood about fifteen inches square. Make nineteen vertical lines and nineteen horizontal lines crossing each other at right angles three-fourths of an inch apart. You will then have three hundred and sixty-one points of intersection.

There are two players. Each player has twelve small, round stones - black for one player, white for the other. (Buttons of two colors may be used.) The players take turns placing one stone at a time at the points of intersection. The object is to be the first to get five stones lined up in a row in any direction - horizontal, vertical, or diagonal. If a player has three in a row with both ends open, it is time for his opponent to place a stone at either end of his row of three; otherwise it will be too late to stop him from getting five in a row.

Gestures

This is a favorite game. It has several variations, but usually the party is divided into groups A and B. Each group decides on something for a member of the opporite side to act out. Their choice may represent an occupation such as that of a nurse, farmer, or streetcar conductor; or it may represant some famous person. Members of group A will choose someone from group B to act the character they have chosen, showing him a slip of paper on which the thing that he is to act is written.

The representative from group B acts before his own group, which is told whether an occupation or a famous person is being represented. The actor must not speak but holds up his thumb to indicate that the character is a man or his little finger to indicate a woman. The actor may use some object in the room if it will help. If his group fails to guess what he is trying to represent, he must join group A.

In like manner someone from group A is given something to act out before his group. The leaders of the two sides usually jan ken po to see who performs first.

Table Speeches and Forfeits

The English words "table speech" are frequently used in Japan. After a group has had dinner together, a number of people are sure to be called upon to sing, give a stunt, or make a speech. If the group meets in a Japanese-style room, they sit on the floor, eat dinner served on trays, and then all give "no-table speeches."

Quite common is calling upon the loser of a game to do something to entertain the group. If you plan to play one of the games that calls for forfeits or want speeches after a dinner, you might have some of your group primed to sing a Japanese song or to tell a story.

Hobble Race

Contestants run to the halfway point in a short course, pick up bands of cloth, tie their ankles together, and complete the course by jumping.

Funnel Race

Long funnel-like snouts are tied over the contestants' faces. The holes at the small end are about the size of a silver dollar. The contestant must each kick a ball until it crosses a given line. As they look through the small holes, they can see only a little of the field and constantly lose sight of the ball. Their strange peering motions are most amusing to watch.

Following Instructions Race

Contestants run a few feet, and each picks up the piece of paper lying on the ground in his lane. On the papers are written instructions, each different. The contestants must go to the audience and get the things (or persons) indicated, return to the place where he picked up the instructions, and complete the race to the given goal. Instructions may be similar to the following: Get an umbrella, open it, and hold it over you; Get the teacher's coat and put it on; Take Ms. Murphy by the hand and run with her; Take three handbags; Get a boy to run with you; Get a tie and put it on; etc.

Centipede Race

Five contestants in each group line up in single file, each with his hands on the shoulders of the contestant in front. A long band of cloth is used to hobble the right ankle of each contestant to the right ankle of the one in front, chain-gang-fashion. The left ankles are tied together in the same way. The longer the string is between the runners, the freer their motion. If it is too short, no progress can be made. Contestants must strike an even rhythmic stride in order to keep from falling down. If this is achieved, the effect is very interesting to the onlookers. This race may be made a relay if it is desired to use a large number of contestants.

For more games see the source mentioned below.

Source: Fun and Festival from Japan. Alice Gwinn and Esther Hibbard. Friendship Press, New York, New York, 1966.

V. Language Arts

A. Suggested Literature
   1. Modern Fiction
   2. Folk Tales
   3. Focus: Hiroshima no pika
   4. Takano Haruo, a Typical Sixth-Grader in Tokyo
   5. Stories Long and Short
   6. War-Bound Students and Beethoven's Ninth

B. Poetry
   1. Tanka
   2. Haiku
   3. Other

C. Puppet Play (Bunraku)

D. Comic Play (Kyogen Ancient Comic Play)

E. Folktales
   1. The Badger
   2. The Rabbit in the Moon
   3. Peach Boy
   4. An Arm of a Fiend
   5. Urashima (Kabuki Play)

F. Language and Writing

G. Mask Making

H. Puppet Making

LITERATURE FOR CHILDREN

Modern Fiction:

Buck, Pearl. The Big Wave, ill. by Hiroshige and Hokusai. Day, 1948. Jiya leaves the coast after a tidal wave destroys his home and and the entire fishing village. When he is grown, he courageously returns to his traditional occupation. There is a heroic quality in the telling which makes this Japanese story a memorable one.

Age group: 9-13

Matsuno, Masako. A Pair of Red Clogs, ill. by Kazue Mizumura. World, 1960. A little Japanese girl damages her new red clogs by playing a game with them. Beautifully illustrated in color, with a universal theme.

Age group: 5-8

Uchida, Yoshiko. Hisako's Mysteries, ill. by Susan Bennett. Scribner's, 1969. Although there is some awkwardness in the appearance of Hisako's father, who was presumed dead, the book is otherwise well written and interesting both for the picture of life in Japan today and of a typical thirteen-year old.

Age group: 10-12

Uchida, Yoshiko. Sumi and the Goat and the Tokyo Express, ill. by Kazue Mizumura. Scribner's, 1969. Sumi has a brief but delicious moment in the limelight when she is the only one who can get old Mr. Oda's goat to move from the path of the new Tokyo express. A charming book.

Age group: 7-9

Vining, Elizabeth Gray. The Cheerful Heart, ill. by Kazue Mizumura. Viking, 1959. Tomi and her family return to Tokyo after World War II and start life anew.

Age group: 9-11

Christopher, Matt. Shortstop from Tokyo. ill. by Harvey Kidder. Little Brown Publ. Co., 1970. This story of boys working out their differences on the field of sports and off will satisfy young, competitive sport fans.

Age group: 8-11

Patterson, Katherine. The Sign of The Chrysanthemum, ill. by Peter Landa. Crowell Co. Publ., 1973. His desperate search for the father he has never seen leads thirteen-year-old Muna to danger and adventure in the crowded, colorful capital city of twelfth-century Japan.

Age group: 10-14

Source: Children and Books by Zena Sutherland and May Hill Arbuthnot.

(Stories I have personally read and would recommend to you.)

Peterson, Katherine. Of Nightingales That Weep, ill. by Haru Wells. Crowell Co., 1974. The daughter of a samurai never weeps. But Takiko, whose warrior father has been killed in the civil wars between the Heike and Genji clans, finds this a hard rule. Her beauty and musical talent win her many admirers, among them the dashing young warrior Hideo. Takiko must face the painful conflict between loyalty and her secret love for Hideo. The climax of the war and the resolution of Takiko's own personal dilemma are unforgettably described.

Age group: 10-15

Uchida, Yoshiko. Journey Home, ill. by Charles Robinson. Atheneum, 1978. The story of twelve year old Yuki and her parents after they have been released from one of the concentration camps in which all west coast Japanese were imprisoned during WWII. This warm and authentic story gives a sensitive glimpse into a tragic episode in our country's history.

Age group: 10-14

Uchida, Yoshiko. A Jar of Dreams, Atheneum, 1981. More than anything, eleven year old Rinko wants to be like everyone else. But she is Japanese and made to feel different and left out and not as good as her classmates. Being Japanese in California during the Depression is hard for the entire family. A touching story about a family who survive during difficult times.

Age group: 10-14

Coatsworth, Elizabeth. The Cat Who Went to Heaven. ill. by Lynd Ward. MacMillan Co., 1958. This is a story of a little cat who came to the home of a poor Japanese artist and, by humility and devotion, brought him good fortune.

Age group: 8-10

Folk Tales:

McAlpine, Helen and William, comps. Japanese Tales and Legends, retold by the McAlpines, ill. by Joan Kiddell-Monroe. Walck, 1959. A choice selection of folklore, legends, and epic tales.

Age group: 10-14

McDermott, Gerald, ad. The Stonecutter; A Japanese Folk Tale, ill. by adapter. Viking, 1975. Brilliant, monolithic art effectively presents the tale of a stonecutter who craves power.

Age group: 5-8

Mosel, Arlene, ad. The Funny Little Woman, ill.by Blair Lent. Dutton, 1972. Caldecott Medal.

Age group: 5-8

Stamm, Claus, ed. Three Strong Women; A Tall Tale from Japan, ill. by Kazue Mizumura. Viking, 1962. A sturdy girl, her mother, and her grandmother train a cocky young wrestler to new heights of strength for a court performance. A humorour read-aloud, color illustrated.

Age group: 8-11

Stamm, Claus, The Very Special Badgers: A Tale of Magic from Japan, ill. by Kazue Mizumura. Viking, 1960. An amusing and humorous tale of how two badger clans settle a dispute.

Age group: 8-10

Uchida, Yoshiko. The Dancing Kettle and Other Japanese Fold Tales, retold, ill. by Richard C. Jones. Harcourt, 1949. Fourteen folk tales, some of them familiar, many of them new, make this a welcome addition to folklore collections.

Age group: 9-12

Uchida, Yoshiko. The Magic Listening Cap: More Folk Tales from Japan, ill. by author. Harcourt, 1955. This second collection is illustrated with the distinctive simplicity characteristic of Japanese art.

Age group: 9-12

Naito, Hiroshi. Legends of Japan, ill. by Masahiko Nishino, Charles Tuttle Co., 1972. A selection of twenty-two beautifully told tales that open to Western readers the world of fantasy in the legendary literature of Japan.

Age group: 9 - Adult

Sources: Children and Books by Zena Sutherland and May Hill Arbuthnot. Scott, Foresman and Co. Publ., 1977.

(Books I have personally read and would recommend to you.)

An Excellent Book about WWII.

focus: hiroshima no pika

For some very good reasons, the early 1980s have not been distinguished by major risk-taking in juvenile publishing. The shifts in economy, in marketing, in consumption, and in popularity have dictated that fewer new writers and artists be fostered in favor of established names and fewer controversial topics be dealt with in favor of entertainment. There have been good and bad repercussions from these trends, and there have also been exceptions, one of which is *Hiroshima No Pika* (*The Flash of Hiroshima*, a phrase not translated anywhere in the book), by Toshi Maruki. This is a painful picture book, one that parents will not want to buy for bedtime sharing. It is also an extremely important book that should be bought and discussed with children in homes, schools, and libraries.

Like most effective works of art, *Hiroshima No Pika* tells a story instead of preaching a sermon. The point is more than made by the details of seven-year-old Mii's experiences on the day the atomic bomb fell on Hiroshima, August 6, 1945, when her mother dragged her and her wounded father through the city, across three rivers, to a beach where they lay unaided for days. The writing shifts clearly between Mii's personal view and a background explanation of what happened generally. The balance of small examples—a swallow hopping by because its wings are too burnt to fly—with historical description of a city laid waste is perfectly maintained. The most outstanding feature of the book is selection; everything unnecessary has been relentlessly excluded.

The text tells only half the story. Full-page paintings involve the reader in a journey that is indescribable beyond a certain number of words. The artist has walked a fine line between literal and expressionistic presentation. There is enough realistic detail to see and feel what is happening, with enough distance of things simply suggested to keep children from being overwhelmed by horror—again, that masterful selection of particulars. Color and movement sustain what detail there is and expand the impact of Mii's limited vision. We feel the trauma through identification with one child, but hers is multiplied by a swirl of bodies flung all around. Most lines are horizontal, shapes of the dead or dying, those fleeing across the pages. A burning red rivets the attention among black, gray, or dark green masses, with an occasional flash of intense blue in remnants of tattered clothing from a tranquil past.

As I write this on August 6, 1982, I wish no child had reason to read such a book. Certainly the artist/author and editor wished there had been no reason to create or publish it. But the fact that the events happened and should never happen again makes this important to every child at some stage when he or she can understand and deal with it, whether at the age of eight, with guidance from an adult, or at the age of 12 during a study of documentaries from World War II. No other book for children, outside of Eleanor Coerr's gentle *Sadako and the Thousand Paper Cranes*, turns atomic destruction from an abstraction to immediate reality, a surprising fact considering the literary reminders of the Holocaust. Children who see daily television newsclips of mutilated bombing victims in Beirut still cannot possibly realize the scale of futuristic warfare.

No one in America has ever felt the bomb. Even those in rural Japan were not sympathetic to the suffering of the survivor whose story is told here. It is hard to describe, hard to believe, hard to listen to. It will be even harder to experience if we do not listen. Our children need to laugh, but they also need to cry over other people's fates and grow a concern for the fate of their own world. The flight of the swallow will be in their hands.—*Betsy Hearne, Coeditor, Children's Books*.

See Maruki, p.248, for imprint and cataloging.

Source: Children's Books, October 1, 1982. (This is a reference book used by librarians and can be found in all public libraries.)

Takano Haruo, a Typical Sixth-Grader in Tokyo

Frank M. Cachia

Hi, my name is Takano Haruo. I am eleven years old and live in the city of Tokyo. I am in the sixth grade. Next year I shall enter junior high school. So, I am preparing myself to take entrance exams for the best junior high schools. The student body of these junior high schools will be chosen purely on the basis on these test scores. If I get in to a good junior high school, then I will have a better chance of getting into one of the best high schools, and this, of course, can lead to one of the top national universities. Almost all good jobs go to graduates of these universities.

Let me tell you what my typical school day is like. My day starts about seven A.M. I wash up and dress while mother fixes my breakfast of rice, fish and some salad greens. Usually I wear shorts to school. School starts at 8:30 and ends about 3:00 P.M. I ride the train to school. It is too far for me to use my bike. All of my books and pens and junk is in a sack that has straps so I can wear it on my back. The subjects I take are much the same as yours, except that students planning to go on into high school must take English, in addition to Japanese. Our exams in English concentrate mostly on reading and writing, so speaking English is very difficult for me. I also take science and math. We learn how to swim and play many sports in our gym class. I like gym the best of all. Lunch is at 12:00 o'clock. Usually we bring our lunches from home. We eat at our desks as fast as possible so we can spend the rest of the hour on the playground.

I get home from school about 3:30 P.M. Mother usually has a snack ready for me. Once I have finished eating I take a short nap. This may seem strange to you. There is a good reason for it though. At six o'clock I must be at the second school I attend. This is a private school (juku) that will better prepare me for the upcoming junior high school exams which I told you about. Classes here go on until 9:00 o'clock P.M. Most of my friends attend these classes too! Right now I am taking only English and an extra math course. I have many problems with math. My mother is real worried about this and has hired a private tutor to help me. He helps me every night for one hour. My homework usually takes me an hour and a half. I get to sleep about midnight. Truly, nowadays this is when I am happiest. I assure my mother that all is ready for the next day and fall off to sleep trying to think of things other than school work.

Source: Opening Doors: Contemporary Japan, The Asia Society, Inc., New York, New York, 1979.

THE STREET STORYTELLER

Storytellers used to walk the streets of Japan clacking two sticks together to attract attention. Many of these storytellers sold confections. Children came running with their pennies, just as they do today when they hear the ice-cream vendor's bell. After he collected the money the storyteller produced a set of pictures to illustrate his story.

Welfare bureaus also used sets of pictures to illustrate the new constitution and democratic living. Christian leaders used similar sets of Bible pictures in Sunday schools. These two groups still use picture-cards, but traffic conditions have almost put the street storyteller out of business.

The following story, based on a true happening of over a hundred years ago, is an old favorite in Japan. You may like to have some children in your room drww illustrations for it. A few of your students could dramatize the scene for the rest, who will become the storyteller's audience.

Gohei Saves His Village

Kindly sixty-year-old Gohei, headman of his village, was alone in his house on the hilltop when it began to creak and shake. Feeling that this was something extraordinary, he stepped outside into the early evening twilight. The quake was not especially strong, but Gohei was filled with uneasiness. Never before had he experienced such a long earthquake nor heard such rumblings in the earth.

At first when he gazed from the village below to the beach and from the beach out to the distant horizon, the sea appeared as quiet as usual. Then the wind began to carry the waves away from the land. The water receded, leaving a wide sandy beach. Great rocks stood out black and bare as if the very depth of the earth were being uncovered. Gohei caught his breath in surprise. "That sea! That strange sea!" he exclaimed.

This was a tidal wave. The water flowing away from the land would pile up offshore until a mountain-like wave was formed and then came surging back again with scarecely a moment's warning.

The people in the village at the foot of the hill, quite unaware of what was happening, were absorbed in preparing for the next day's festival--a celebration of the abundant rice harvest. What could Gohei do to warn them? It was useless to call--they would not hear him--and there was no time to run down the hill.

His eyes rested on the golden shocks of grain, the rice harvest produced by blood and sweat and toilsome labor--a treasure almost as precious as life itself. "That's it," he thought. "With this I can save the people of my village."

Source: Fun and Festival from Japan. Alice Gwinn and Esther Hibbard, Friendship Publishers, New York, 1966.

Gohei ran into the house and immediately came back with a lighted torch. Panting, distraught, running about like a mad man, he set fire first to one and then another of the golden shocks. Then throwing away the torch, he stood, as in a trance, gazing out toward the sea.

"Go-n, Go-n!" the priests at the Buddhist temple on the mountain were swinging the suspended pole against the temple bell, giving the alarm of "Fire! Fire! Fire! Go-n, Go-n, Go-n!"

Hearing the alarm, the villagers paused in their preparations for the next day's festival and looked up the hill slope. "There's a fire," they cried out. "It's at our good Gohei's place. What's happened, I wonder? We must put it out! Come, bring buckets and poles!"

Men, women, children, old people, ran up the hill crying out, "Come now. Hurry! Hurry!"

Gohei stood motionless watching the file of people stretched out like a rope along the narrow path. The four hundred people of his village were hurrying up the hill, but to Gohei it seemed as if they were creeping along like ants. In usupense his heart cried out to them, "Make haste!"

At last twenty of the vigorous men reached the top and ran to put out the blazing fires that would soon consume that year's harvest. Calling loudly, Gohei stopped them, "Don't put out the fire," he said, "until all the people of the village are here. A terrible thing has happened!"

"Wha--wha--what has happened, Gohei?" they questioned.

"Soon, very soon, you'll understand," he said. "Are all the people of the village here? 256, 258, 300, 400." Bending down his fingers to keep track, he counted the people as they assembled. "All are here, aren't they? There is no one missing?" he questioned insistently.

"Well, there's the reason for the fire! Look! Look!" Gohei pointed toward the sea. In spite of the dusky twilight, far off on the sea a thin dark line could be seen. As they watched, the line thickened and advanced with amazing speed.

"A tidal wave!" the people gasped.

The points of the waves, like the tips of thousands of arrows in the hands of a charging army, swept toward the shore with a roar like that of a hundred claps of thunder. The mountain-like wall advanced before their very eyes.

"Go-o-o-----Go-o-o----Go-o-o-------Ba-n!" and the great wave broke. Houses, bridges, everything disappeared as if suddenly immersed in a hugh caldron. The people watched the terrible boiling white sea storm wildly over the village.

No one could utter a word. While the wind fanned the burning rice to a blaze that lightened up the deepening dusk, the people stood transfixed, looking down at the sea that had swept away their houses.

Not until a cold wind blowing in from the ocean aroused them from their stupor did they realize what Gohei had done for them. Then without a word they knelt before him. Tears of thankfulness ran down his cheeks. He had accomplished the thing he had set out to do.

One-Mouthful Storeis

Once upon a time it happened that a frog from Osaka and a frog from Kyoto each decided to go to see the other city. They met on the mountain ridge between the cities, and each stood up on his hind legs to get the first view of his goal.

After looking for a short time, the Kyoto frog said, "Osaka looks to me just like Kyoto."

In like manner the Osaka frog said, "I'd surely say that Kyoto is just like Osaka."

So each frog decided there was no use in going to a city just like his own and returned home without ever knowing that as he stood on his hind legs, he was really looking at his own city.

The Centipede as a Messenger

Long, long ago, one of the Seven Lucky Gods had a fire. The other gods decided to send someone to find out how things were and to express their sympathy. They chose the centipede as a messenger because they thought that anyone with so many legs could certainly go very fast.

They waited and waited for the centipede's return; and at last becoming anxious, sent someone else to see what was the matter. The second messenger came back in a few minutes to report, "The centipede is still putting on his clogs!"

Many more delightful stories like the above are available to you by purchasing the book entitled: Fun and Festival from Japan. This is a very inexpensive, paperback book.

WAR-BOUND STUDENTS AND BEETHOVEN'S NINTH

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Beethoven's Ninth--Physically Impossible

The majority of my classmates, with whom I had entered the Law Faculty of Tokyo University in October 1943, soon left school for the front. My older brother, a junior at Tokyo University, entered the navy. These young men were sent off to war to the strains of Prime Minister Hideki Tojo's stirring address, delivered in the rain at Tokyo's Jingu Stadium, lauding them as the trump card or special weapon that would save Japan. Those of us whose birthdays fortunately fell late in the school year, and who had therefore not yet turned twenty, stayed behind at school and led a brief academic life until we were sent off to do battle the following fall.

In the free time between lectures and labor service, our talk always turned to such topics as whether one would serve in the army or the navy. The tide of war, however, steadily worsened as the U.S. forces unleashed a fierce counter-attack on various fronts. In July 1944 Saipan, Japan's stronghold in the central Pacific, fell, bringing Japan proper within the range of American bombers. In the big cities, school children were being hurriedly evacuated to the country. Although accurate war news was not reported, one could already sense palpably that Japan's fortunes were definitely declining.

With fewer students around, the Hongo campus was quiet. Although deep down everybody feared war and death, war-weariness was not especially apparent. At Tokyo University, which had no school song, the students sang "If We Go By Sea" when the occasion called for a song. They also sang these heroic lines from the "Song for War-Bound Tokyo University Students," composed in the fall of 1943:

> Teachers, parents, rest assured.
> Oh, the rows of towering gingkos!
> 'Tis as humble shields we rise;
> In the service of His Majesty,
> We shall charge unto the end.

In early summer of 1944, the Law Faculty's student council began discussing a send-off for students bound for war. It was my suggestion to invite the Japan Symphony Orchestra so that we could hear the Ninth, then go off to the front with no regrets, cherishing our memories of the event. My classmates Anan Seiichi (now a professor at Tsukuba Univ.), Kamimima Tadashi (now president of the Kurabo Linen Supply Co.), and Otori Tsuneo (now a professor at Tokyo Univ.), agreeing that a performance of the Ninth would be more memorable than a beer party or a modest show or concert, set to work to make the arrangements.

The manager of the Japan Symphony Orchestra, Arima Daigoro (now deputy director of the NHK Symphony Orchestra and president of Kunitachi Music College), however, turned us down, saying that the Ninth was the most taxing of compositions; the musicians and singers would be physically incapable of performing it,

drained as they were by the summer heat as well as being undernourished. For us war could mean death, but we wanted to live. "Rise to the defense of the homeland" was a brave slogan. But within us, who were heading for the battlefield risking death, there swirled an almost desperated desire to be able to go to the front cherishing memories of something close to us that symbolized our homeland Japan, whether it was the vivid image of family, sweethearts, and other loved ones or the supreme joy of having lived among beautiful people in a beautiful land.

Perhaps I had an especially keen sense of urgency. This was because I had been told of America's latent military and economic power by my uncle, who had been branch manager of a bank in New York until he returned to Japan in August 1942 on an exchange ship. My late father too had privately told me, "This war is like a Japan-U.S. baseball game. Even if we take the lead with two or three runs, we'll be beaten later by a power hitter like DiMaggio.

The prospects for victory were dim. If only I could listen one last time to that sublime masterpiece, the Ninth, and have my friends hear it too...Obsessed with this thought, I tried again to presuade Arima, who finally relented. "Well, maybe if it's the Third Symphony, the Eroica, OR THE Fifth..." But the second movement of the Third Symphony was a funeral march, and the overture of the Fifth, "Thus fate knocks at the door," was inauspicious for war-bound students. I continued to hold out to the end the Ninth and finally won Arima's consent. Moreover, the Japan Symphony Orchestra promised it would ask the vocal soloists whom we wanted: Miyake Harue, Kawasaki Shizuko, Kinoshita Tamotsu, and Yatabe Keikichi. (No record exists as to whether Kawasaki and Kinoshita actually did sing.)

Thus we had a star-studded lineup. There is no doubt that the affection felt for Tokyo University by the conductor Odaka Hisatada (father of the conductor Odaka Tadaaki), whose two brothers Tomoo (Law) and Kunio (Letters) were Tokyo University professors, helped in the arrangement of a performance of Beethoven's Ninth Symphony by the finest musicians available.

The date of the concert was fixed. With a night performance impossible because of the blackout, the concert was set to begin at 2:00 p.m., the hottest time of day. Of course if an air-raid alarm warning of attack by American planes was sounded, the concert would be canceled. For the concert site, we students had taken for granted the use of Yasuda Hall. But when we actually negotiated with Tokyo University President Uchida Shozo, he obstinately refused. Apparently one of the conditions imposed by the Yasuda concern in donating the hall was that there were to be absolutely no performances of music or dancing. This pledge was news to us.

We were obliged to settle for the use of Lecture Room 25, which was made possible through the good offices of Suehiro Izutaro, dean of the Law Faculty. The room's raised platform however, which had seemed so large, was too small to accommodate the almost 200 performaers, needed for the Ninth. On the advice of Dean Suehiro, that problem was solved by adding a temporary stage, sacrificing seats. It turned out to be an unprecedented arrangement for a performance of the ninth, with the chorus projected out on either wing of the extended makeshift stage and the orchestra seated on the central part of the temporary stage as well as on the real platform at back.

Horse-drawn Carts for Instruments

The Japan Symphony Orchestra began practicing at a rehersal hall. There was little time for practice, and it was very hot. Another problem rose. Considering it impossible to perform the entire Ninth in such heat, the orchestra requested that we content ourselves with the third and fourth movements. We could not insist on having our way all the time. We therefore added a few light pieces, such as the "Song of South Germany" to be sung by Miyake, who was also to sing in the Ninth. The final selection of the pieces to be performed was made. We called on the student councils of the Economics and Letters faculties to co-sponsor the send-off concert and agreed to make admission free of charge to all Tokyo University students. The students involved in the concert began putting up posters and painting signboards.

We continued to have problems, however. The orchestra did not have any gasoline for the truck that was to transport the instruments from rehersal hall to the concert site. Could we do something about it? Thinking we could borrow the university's truck, we casually agreed to take care of the matter and negotiated with the university's building and repairs department. Here too, though, no gasoline was available, and the truck could not be used. At a loss, we appealed to the Tokyo City Office through a Tokyo University graduate. Although the city office sympathized with our eagerness, there still was no gasoline. Just when we were at our sits' end we received the offer of the use of two horse-drawn carts in place of a truck. How long would it take to transport the instruments by cart? Perhaps two hours--no, at least three hours. In any case, it was a providential offer.

The orchestra came up with another request: that pillars of ice be set up here and there, since the concert room was bound to be packed and would become unbearably hot even with all the windows open. The Medical Faculty arranged for us to obtain ice from the Tokyo University Hospital and set up eight pillars. A freshman at the time, I was made painfully aware of just how much trouble was involved in trying to achieve an objective. Finally, everything arranged, all we could do was pray that there would be no preliminary alert or air-raid alarm.

The day of the concert was sizzling. I recall that the summers of 1944 and 1945 were particularly hot. Fatigues from all the preparations, I felt dizzy when I went out to the concert room a little before noon. The sharp contrast between the dark shade of the rows of gingkos and the glare of the white pathways hurt my eyes tired from lack of sleep. Just past noon, when few people were about, the two horse-drawn carts loaded with instruments entered through the main gate. The journey had taken about two and a half hours.

Room 25 was packed before 2:00 p.m. Students clad in white shirts and black trousers stood two and three deep at the back of the room. First I made an opening address, then we observed a minute of silence, praying for those students already at the front and for those who were to follow. Dean Suehiro spoke. My classmates Kamijima and Anan say that the dean boldly told the students to "return alive." Since I was on and off stage, however, my recollection on this point is not clear.

Performer Felled by Heat

Finally the performance began. Part one opened with the solemn Egmont Overture, followed by the lively Hungarian Dances. Even those who had been listening with grave expressions and downcast eyes began to keep time and to sway lightly to Miyake Harue's ringing soprano.

The Ninth began. The orchestra and chorus completely filled the platform and makeshift stage, almost crushing the female students in the chorus. With the droning of the cicadas heard through the open windows seeming to intensify the heat, an extraordinary air of excitement prevaded the room when Yatabe began to sing in his clear baritone, "Oh Friends, no more these sounds continue. Let us raise a song of sympathy and gladness..." The sense of excitement swelled further at the chorus's refrain. Young women cried as they sang, "Joy.../All mankind knows all men/brothers/Where thy happy wing-beats are," overcome by their empathy with the youths bound for war. Standing to one side of the stage, I could see beads of sweat falling from the forehead of acclaimed drummer Komori Sotaro onto his timpani.

Halfway through the music one of the violinists fainted from heat and exhaustion. Even as the musician was being carried off the stage, the chorus continued to sing. Interrupted by neither preliminary alert nor air-raid alarm, the concert ended to thunderous applause. American and British sports, such as baseball, had already been banned. There was no jazz. Classical music was about the only entertainment available. These youths, who were starved even for such music, forgot about war as they immersed themselves in the music. They returned to the reality of war with the rendition of "If We Go by Sea." Would this be the last Ninth they would ever hear? With such fears re-emerging, the war-bound students quietly dispersed in little groups, their faces grave and thoughtful. I remember even now how I, left behind in the room, felt all the strength drained from my body. (Incidentally, the renumeration for the orchestra was Y500, and for the chorus, Y25.)

Thirty Years Later

At the end of the war I was luckily able to return from the navy to the university. Many of my good friends also came back. There were some, however, who had heard their last Ninth and lost their lives on the battlefield. How times have changed. Japan has become a peace-loving nation and an economic power.

My memory of events that took place more than thirty years ago is fragmentary, and I am hazy on many details. Until recently I remembered the time of the concert only as having been a very hot day in late July of 1944. To refresh my memory I consulted several people who were there. Miyake Harue said that although she recalled the concert, she did not remember too much. Yatabe said that he definitely remembered having sung in Tokyo University lecture room. With performers, the memories of many performances begin to overlap and blur. Anan Harako, the wife of my classmate Anan Seiichi, was by coincidence a member of the chorus that sang at the concert. She says, "Even now, I remember

being deeply moved as I sang. My friend Inoue Hatsuko (professor at Kunitachi Music College) always says that she couldn't stop the tears as she sang." While Professor Miyazawa recalled the outfit for the day as "work pants and gaiters." Anan Haruko says, "I think that we were in white blouses and black skirts," It is uncertain which is correct. There has been such a radical change in Japan in the thirty-odd years between the end of the war and now that our memories cannot retain all the smaller details.

Late last May I visited Tokyo University after some time. The campus was swarming with male and female students enjoying the May campus festival. Stalls selling students' used books, snacks, soft drinks, beer, and potted plants crowded the gingko-lined paths. For the first time in thirty years, I set foot in Lecture Room 25. The young women wearing bright clothes; the happy tunes of a folk music concert filled the air. War and peace...peach is beautiful...how fortunate it is to be alive. Such were my thoughts.

(Translated from "Shutsujin gakuto to dai ku kokyogaku," in Bungei Shunju, August, 1978).

Note: Beethoven's Ninth was based on the writings of Friedrick von Schiller (1759-1805). Schiller's work was based on his beliefs in idealism, high ethical principles, and insistence on freedom and mobility of spirit. Schiller's theme was that heroes are pure idealists who perish because of the villainy of evil opponents. Beethoven's Ninth end in a choral accompaniment of "Ode to Joy."

Source: Southwestern Journal of Social Education, Journal of the Texas Council for the Social Studies, Fall-Winter, 1980, Vol. 11, No. 1.

Skill Development Unit
War-Bound Students and Beethoven's Ninth
Kurisaka Yoshiro

1. Vocabulary. Define the following:

a) Cicadas
b) Gingko Tree
c) Lauding
d) Palpably
e) Sublime
f) Inauspicious
g) Providential
h) Timpani
i) Negotiated
j) Unprecedented

2. Map Skills

a) Locate Tokyo Japan on a map.
b) Locate the University of Tokyo on a city map of Tokyo.
c) Locate Saipan.

3. Analysis of Data

a) Analyze the main points contained in the reading. Answer the following questions.

1) Describe the main events that take place in this story.
2) When did this concert take place and where?
3) Did the authorities approve of the concert?
4) Why do you think Mr. Kurisaka tried so hard to make sure the concert took place?
5) Why did the concert take place in the hot afternoon?
6) Who were the main groups of people who attended this concert?
7) What do you think was the main reason for the concert?

4. Compare and Contrast

a) Compare and contrast the information contained in this reading with other people's reactions to war and conflict:

1) If you had listened to the concert described in the reading do you think you would have felt, "all the strength drain from my body?" Why or why not?

2) If you had been a uninformed viewer of this concert from the United States how do you think you would have described and felt about what you were seeing? Why?

3) Do you think it is possible to view a historical event from the point of view of someone living in another culture? Why or why not?

4) Why does Mr. Kurisaka Seem to fear Japan's fate in the war? Does his knowledge of America help form his opinions about the direction the war was moving in 1944?

5) Does your view of war and the suffering caused contrast with Mr. Kurisakas final words, "the women were wearing bright clothes; the happy tunes of folk music concert filled the air. War and peace...peace is beautiful...how fortunate it is to be alive. Such were my thoughts."? Why or why not?

5. Value Comparisons

a) Divide the class into 4-5 groups of approximately 5 students per group. Give each group of students the six value cards. Ask the group to discuss the cards. A group recorder should be appointed to report discussion points to total class. (Teacher Note--Prepare 5 packets of Value Cards 1-6 for use by class groups.)

1) Value Card 1 - People should place the good of the country above their private desires.

2) Value Card 2 - The families of those left behing in war suffer more than those who actually fight.

3) Value Card 3 - When war is hopeless people should refuse to fight.

4) Value Card 4 - Young people should not have to fight wars by old politicians.

5) Value Card 5 - War is one way of resolving differences between societies and sometimes the only way.

6) Value Card 6 - If you believe in the purpose of a war then fighting is all right.

b) Have the assigned group recorder report the main points brought out in their group discussions.

6. Reason and Write

Concluding Activity/Evaluation
Select one/or more of the following options.

1) Investigate and find another source describing leaving for war. Contrast in writing the ideas of Mr. Kurisaka. (Possible sources include, poetry, words to songs, books on war, current newspapers, etc.)

2) Write a short story or poem describing your feeling about leaving for war.

7. Alternative Instructional Sequence

Before beginning the instructional sequence described above, play a portion of Beethoven's Ninth for the students. Ask students to write a paragraph describing their response to the music. Discuss class reactions to the music then begin lesson.

Source: Southwestern Journal of Social Education, Journal of the Texas Council for the Social Studies, Fall-Winter, 1980, Vol. 11, No. 1.

TANKA AND HAIKU

Tanka is one form of waka (Japanese poetry), consisting of five lines of five, seven, five, seven and seven syllables. It is said that for Japanese this is the most natural length for a lyric poem expressing emotion. The first three lines of five, seven and five syllables are termed the Kami no ku (upper poem) and the remaining two lines of seven and seven syllables the shimo no ku (lower poem).

Waka originally encompassed a variety of forms, such as choka, tanka, and sedoka, but tanka gradually became the predominant form until, from the Heian Era (late 8th century), the term waka came to be considered synonymous with tanka.

As a short form of lyric poetry, tanka stresses the beauty of life and nature, and a feeling of yearning is an important element. What is sought within this simple form is to express the essence of this yearning with a depth in which all the emotions are intermingled. The vivid expression of that which has touched the heart has the power to evoke a wealth of associations. This allusive feeling contained in these thirty-one syllables is referred to as yojo. In content, a tanka poem should include this yojo.

Haiku is a fixed verse form of seventeen syllables arranged in a five-seven-five pattern.

Matsuo Basho, in the middle of the Edo period (late 17th century), gave independent life to the hokku (opening verse) of the haikairenga (linked verse), and established it as an art form dealing with life and nature, using aesthetic values such as the austere elegance called sabi, shiori, in which there is a natural expression of delicate beauty, and karumi, which seeks a refined interest in plain everyday material.

The form was known as hokku until given the name "haiku" by Masaoka Shiki, in the third decade of the Meiji Era (end of the 19th century).

A feature of haiku is inclusion of a "season word," referring to an animal, plant, event or custom of the seasons. For example the season word sumireso (violets) will bring to mind the warmth of spring and violets in bloom along a mountain path. Thus breadth and depth is given to haiku, the shortest of poems.

Haiku gives an objective, fleeting picture of its subject. As it is impossible to depict an actual scene in detail, it is necessary to abbreviate to the essentials, and the season word is one such abbreviation.

Tanka and haiku are very popular nowadays too, and can be said to have become an art form of the people.

Source: Nippon, The Land and Its People, Published by Nippon Steel Corporation.

Folk Songs

After Emperor Jimmu had defeated E-ukashi, the chief of the Uda district, because of the defection of Oto-ukashi, the younger brother of E-ukashi, the Emperor distributed to his army the banquet presented by Oto-ukashi and sang this song.

On the high place
Of Uda,
We set a snipe-net;
We waited,
But no snipe were caught.
Instead,
A whale was caught.

If the first wife
Asks for some to eat,
Cut off and give her
Only a little, like the berries
Of the tachi-soba.

But if the second wife
Asks for some to eat,
Cut off and give her
Plenty, like the berries
Of the ichi-sakaki!

Ee si ya ko si ya!
Aa si ya ko si ya!

This song is found in a fragment of the Ise Fudoki quoted in the Manyōshū Chūshaku, a commentary on the Manyōshū compiled in 1269 by the priest Sengaku. It is attributed to Emperor Keikō (reigned traditionally 71-130 A.D.) when he visited the place called Mato-kata in the land of Ise.

The valiant warriors
Fix to their bows lucky arrows,
Stand opposite,
And shoot at Mata-kata, which
Has a beach truly pure and refreshing.

Source: This Wine of Peace, This Wine of Laughter. A Complete Anthology of Japan's Earliest Songs. Trans. Donald Philippi. Grossman Publ., 1968.

EXAMPLES OF HAIKU
And Other Japanese Poetry

The following selections were taken from a variety of sources. After each selection you will find the name of the book, and author, from which the selection was taken.

This empty mountain!

The thinning trail you travel

is ravelled in mist.

(Haiku: The Mood of Earth
by Ann Atwood)

A good world it is, indeed!

Where the bettle rings his little

bell

And the hawk pirouettes!

Issa

(The Moment of Wonder
edited by Richard Lewis)

Japan Can Teach

The world would be the better for
Two lessons
That Japan can teach:

The purity of beauty
In simplicity:

The loyalty
And chivalry of each to each
Which make our country
One great family

(Songs from the Land of Dawn
by Toyohiko Kagawa)

When I went out
In the spring meadows
To gather violets,
I enjoyed myself
So much that I stayed all night.

Akahito (8th c.)

(The Moment of Wonder
edited by Richard Lewis)

The first winter rain,

And my name shall be called,

"Traveller."

Basho

(My Own Rhythm by Ann Atwood)

God's Word

Out of God's Word clear, living waters roll
And form a never-failing well of love
Within the soul!

Takayoshi Matsuyama

(Songs from the Land of Dawn by
Toyohiko Kagawa)

God's Plan

God planned
The little grain of sand
I hold upon my hand,
And so it need not be
Hard for my faith to see
He plans for me!

Miyoshi

(Songs from the Land of Dawn by
Toyohiko Kagawa)

Bunraku-Puppet Play

Bunraku, puppet play, developed over a period of more than twelve centuries as the popular entertainment of the people. In Kamigata (the Japanese used this term in speaking of Kyoto and its vicinity) it means the place of the capital and its neighbors. This Bunraku art was established in the Eiroku Period (16th century) by Takemoto Gidayu. Takemoto is known as the founder and greatest contributor to the Gidayubushi, which is the music and dialogue of the puppet plays.

Gidayubushi is based on the daily life of merchants in Osaka, the biggest commercial city in Japan at that time.

The reason it was so popular in Osaka is the vivid and dynamic life of the merchants required interesting and melodramatic entertainment rather than a more sophisticated type. In Gidayubushi, the common feelings of human nature, such as joy and sorrow, were realistically portrayed. The great skill of the manipulators of the puppets has enabled Bunraku to flourish even until today.

DATEMUSUME-KOI-NO-HIGANOKO
A Bunraku Puppet-Play

Scene "Oshichi at Fire Watch-Tower"

This is a very famous love story which was adapted from a true story and first performed in 1773 in Osaka.

Kichiza, a page boy of the Kisshoin Temple, and a pretty girl Oshichi loved each other (they are the main characters of this drama). The page boy, Kichiza, has to sacrifice himself in order to follow his master Saemonnosuke because his master could not find a valuable sword within an appointed date. The sword was entrusted to the master for safe keeping by the Shogunate.

Oshichi's parents wish to marry their daughter to Buhei and discuss this with her. The parents had borrowed a large amount of money from Buhei, and he also wanted to marry Oshichi. Kichiza, who came to his sweetheart's house to say goodbye, could not help overhearing this conversation. As he never expected such a thing, he left a letter to Oshichi and went away without meeting her.

At the same time, Oshichi found out that the sword which was stolen by somebody is now possessed by Buhei. She got it back from Buhei and tried to give it to Kichiza. But at that time, all the gates of the city were closed at night and nobody could enter or go outside of the city. She thought over and over how to find a way to tell Kichiza about the sword. Finally she made up her mind to climb up a fire watch-tower, striking the fire alarm bell pretending that she had found a fire in the city.

She was praying that Kichiza would be aware of the emergency and come to her while she struck the bell. She was not afraid of the punishment she should receive after what she had done. It was a chilly, snowy night. She went on striking the bell until the gates were opened, and Kichiza came to receive the sword.

Source: Gion Corner Program
Kyoto City Tourist Association

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Kyogen-Ancient Comic Play

Kyogen is a kind of comic play performed as an interlude for Noh plays and spoken in the everyday language of the time.

Kyogen pieces have been handed down from the 15th century. It may be regarded as a form of art consisting of a primitive dance including acrobatic stunts performed at the time of rice planting or in supplication to the Gods for a rich harvest at shrine festivals. After the 16th Century, Kyogen became exclusive among the people especially in the warrior class as one of their accomplishments under the patronage of the Shogunate at that time.

Its realism (directly opposite from the symbolism of Noh) as well as its dialogue content have begun to attract the attention of dramatic critics.

Today, two schools of Kyogen stand out, Okura and Izumi. Masks are used only in a few Kyogen pieces, unlike in Noh plays.

Kyogen "Boshibari"
The Cudgel Play and Servants*

Persons on the Stage	Conversation and actions
Feudal Lord	He is going out to the neighboring village for his business. But he is afraid that his sake in the stock house may be stolen while he is out by his servants, Taro and Jiro. So he makes up his mind to tie them up. He calls Taro.
Taro	Taro comes in. He and the Lord figure out how to tie up Jiro. Taro suggests that his master tie up Jiro while they ask him to show his skilful demonstration of cudgel play. They proceed to do this.
Jiro with the Cudgel	Jiro shows them some of the different kinds of cudgel play. Lord and Taro tie up Jiro. Taro kids Jiro who is tied up.
Lord	The Lord ties Taro's hands behind his back too. Now he has no need to worry about his sake. He goes to the village.
Taro and Jiro	They are talking about the ways they can steal sake from the stock house. Fortunately, they can move freely their fingers, so they open the door of the stockhouse, steal the sake and drink it triumphantly from a large cup.

*A cudgel is a short heavy club.

Persons on the Stage	Conversation and actions
	Gradually they feel the effect of the sake. At last they sing some songs and begin dancing.
Lord	He comes back from the village and finds his servants have stolen his sake, drunk it, and even danced. He stands just behind them and reflects his face on their cup.
Taro and Jiro	They are surprised they find the face of their Lord in their cup. But they think that they see an illusion of their lord who is always worring about the sake.
Lord	The Lord also reflects his face on the bottle.
Taro and Jiro	Seeing the Lord's face on the sake bottle in the stockhouse, they say "What a grim face my Lord has!"
Lord	Lord gets angry hearing their words and beats them violently.
Taro and Jiro	They try to escape from their Lord.
Lord	He runs to follow his servants to catch them
	Curtain

To make this play suitable for younger children, the sake can be changed to chocolate, and the character of the Lord to that of a mother. Instead of beating the characters of Taro and Jiro at the end, they could get a strong talking to. Also, the characters of Taro and Jiro could be changed from servants to that of children. Other adjustments can be made depending on the creativity of the person using the play.

Source: Gion Corner Program
Kyoto City Tourist Association

THE BADGER

Introductory Note:

Bewitchment by the badger is benevolent and not the malicious fox-bewitchment; so one should not be perturbed about being bewitched by a badger. The badger ("mujina") is of the carnivorous dog family, similar to the fox in appearance though somewhat fatter; the top of its head is broad, its mouth sharp, and its eyes round; its limbs are short, and its tail is a tuft; its fur is usually dark grey; it lives in burrows, and is said to be Asian in origin. In Japanese folklore the badger often assumes the form of a mirage.

"The Badger" was written in March of Taisho 6 (1917).

As recounted in the Nihoh Shoko, the Chronicles of Japan, it was springtime in the second month of the Thirty-fifth Year of the Empress Suiko (circa 627 A.D.) that a badger first assumed the shape of a man. This event occurred in Michinoku. According to another source, the badger did not really assume the shape of a man but only mingled with men; but, irrespective of whether it was transformed into a man or only mingled with men, it would at least seem to be true that it sang after its transformation, as this fact is recorded in both sources.

If we look at the Suinin-ki, an even earlier source, it is written that in the Eighty-seventh Year a dog belonging to a man called Mikaso from the district of Tamba ate a badger, and the Yasakani curved gem was found in this badger's stomach. Bakin borrowed that curved gem story in writing of Yao-bikuni Myochin in his novel, "The Tale of Eight Dogs." But the badger of Suinin only stored the precious jewels in its belly, and did not go to the extent of changing its form as did the badgers of later generations. Well then, let us conclude that badgers, from the second month of the spring of the Thirty-fifth Year of the Empress Suiko, adopted the habit of changing their form.

Of course, the badger has from ancient times--from the time of the Eastern Conquests by Jinmu--lived in Japanese mountains and fields. And, in the Year 1288 of the Foundation of the Empire (628 A.D.) the badger began to bewitch people. In reading this you might perhaps be quite astounded at first, but probably it all would have come about in this way-----

About that time a girl living in Michinoku, a water drawer, fell in love with a saltmaker of the same village. But the girl lived under the supervision of her mother. So, to meet night after night in secret, they had to exercise extraordinary care.

Every night the boy would cross the sandhills to hover about the girl's house, whereupon the girl, heeding the appointed time, would quietly steal forth from the house. But the girl, who had to take every precaution not to arouse her mother's suspicions, was often late. One time the moon was already setting when at length she came to her beloved; at another time the first cocks were crowing far and near, and still she had not come.

Then, when the affair had gone on for some time, there was a night when the lad, crouching in the shadow of a rock shaped like a screen, began to sing in a loud voice to divert his loneliness; mustering his impatient feelings in his brackish throat, he sang with all his might in an endeavor to be heard above the ferment of the seething waves.

The mother, hearing the voice, asked her daughter who was lying beside her what it might be; and the daughter, questioned by her mother twice--even three times--pretended to be asleep, yet when questioned so persistently she could not but venture an answer: "It was not a man's voice!"--Confused, the girl deceived her.

Then, what could it be if it were not a man?--persisted the mother. To which the girl showed her resourcefulness by replying that it might be a badger. Love from antiquity has many times taught woman such tact.

After daybreak, the mother told an old mat-weaving woman, who lived nearby, of how she had heard the voice; the old woman, too, had been another who had heard the singing. Though she had said she doubted that badgers really sang, the old woman repeated the story to a reedcutter.

Thus, the story was related here and there till it reached the ear of a mendicant priest who happened to be in the village. The priest explained in some detail the plausible reasons for a badger's singing. In the Buddhist teaching there is the matter of transmigration of souls; so the badger's spirit, had in a former life, perhaps, been the spirit of a man. If that were so, what men could do, so could badgers. The fact of a badger's singing on a moonlit night was not especially strange.

From that time, numerous people in this village reported having heard the badger sing. And, eventually a man came forward who had even seen the badger. He had gone to look for sea gulls' eggs one night, he said, and on his way back along the seashore, there in the light from the moon on the snow that still lingered, he saw clearly a badger skulking in the shadows of the dunes--and the badger was singing.

So, by this time, even its form had been seen. Thereafter, to hear that voice, for almost all villages--young and old, men and women--came to be somewhat of a natural phenomenon. The badger's song was heard on occasion from the mountains, sometimes from the sea; sometimes, too, it was heard here and there from the thatched roof tops scattered between mountain and sea. And not only that, ultimately even the young girl-- the saltwater drawer -- was one night surprised by that singing voice.

The girl, of course, thought it was the voice of her lover. Glancing at her mother's breathing, it seemed to her that her mother was sleeping soundly; sneaking out of bed she opened the door and peered outside. But, outside there was only the thin moon and the sound of waves; and nowhere was there any sign of the man. For a long time the girl looked about. Then suddenly, as she felt the breath of a chill spring wind of evening, she stood petrified with her hand on her cheek. At that moment she had vaguely discerned in the sand before the door, the footprints of a badger.

The story swiftly found its way to the Keiki district beyond many hundreds of ri of mountains and rivers. Then the Yamashiro badgers began to change their form; the badgers of Omi began to change. When the Tokugawa Era came, there was Dansaburo of Sado Island, a creature who, though defined as neither badger nor racoon, began to bewitch people in Echizen Province beyond the sea.

It was not that the badger came to bewitch people, but, you might say, my friends, that it was believed to bewitch. Yet--between bewitchment and belief in bewitchment there is not much distinction.

Not only is this confined to badgers. After all, is not any existence but what we believe it to be?

In "The Celtic Twilight" Yeats wrote of the story of the children of Lough Gill who were convinced that a little Protestant lass, robed in blue and white, was St. Mary of ancient times. In this way, if we judged from the facts that exist within men's minds, St. Mary on the lake would not be different from the badgers in mountain and marsh.

We also, just as our ancestors believed in the transformation of badger people, should believe--should we not?--in what abides within our minds?--and should we not live according to the bidding of these beliefs?

It is for this reason that we should not be contemptuous of badgers.

Source: Exotic Japanese Stories, The Beautiful and the Grotesque. Ryunosuke Akutagawa. Translated by Takashi Kojima and John McVittie, Liveright Publ. Co., New York 1964.

THE RABBIT IN THE MOON

Once the Old-Man-of-the-Moon looked down into a big forest on the earth. He saw a rabbit and a monkey and a fox all living there together in the forest as very good friends.

"Now, I wonder which of them is the kindest," he said to himself. "I think I'll go down and see."

So the old man changed himself into a beggar and came down from the moon to the forest where the three animals were.

"Please help me," he said to them. "I'm very, very hungry."

"Oh! what a poor old beggar!" they said, and then they went hurrying off to find some food for the beggar.

The monkey brought a lot of fruit. And the fox caught a big fish. But the rabbit couldn't find anything at all to bring.

"Oh my! oh my! what shall I do?" the rabbit cried. But just then he got an idea.

"Please, Mr. Monkey," the rabbit said, "you gather some firewood for me. And you, Mr. Fox, please make a big fire with the wood."

They did as the rabbit asked, and when the fire was burning very brightly, the rabbit said to the beggar: "I don't have anything to give you. So I'll put myself in this fire, and then when I'm cooked you can eat me."

The rabbit was about to jump into the fire and cook himself. But just then the beggar suddenly changed himself back into the Old-Man-of-the-Moon.

"You're very kind, Mr. Rabbit," the Old Man said. "But you should never do anything to harm yourself. Since you're the kindest of all, I'll take you home to live with me."

Then the Old-Man-of-the-Moon took the rabbit in his arms and carried him up to the moon. Just look and see! If you look carefully at the moon when it is shining brightly, you can still see the rabbit there where the old man put him so very long ago.

Note: Also see the song that goes with this story. Look in the music section.

Source: Peach Boy and Other Japanese Children's Favorite Stories. Edited by Florence Sakade. Ill. by Yoshisuke Kurosaki, Charles Tuttle Co. Publ., Rutland, Vermont, 1958.

Peach Boy

Once upon a time there was an old man and his old wife living in the country in Japan. The old man was a woodcutter. He and his wife were very sad and lonely because they had no children.

One day the old man went into the mountains to cut firewood, and the old woman went to the river to wash some clothes.

No sooner had the old woman begun her washing than she was very surprised to see a big peach come floating down the river. It was the biggest peach she's ever seen in all her life. She pulled the peach out of the river and decided to take it home and give it to the old man for his supper that night.

Late in the afternoon the old man came home, and the old woman said to him: "Look what a wonderful peach I found for your supper." The old man said it was truly a beautiful peach. He was so hungry that he said: "Let's divide it and eat it right away."

So the old woman brought a big knife from the kitchen and was getting ready to cut the peach in half. But just then there was the sound of a human voice from inside the peach. "Wait! Don't cut me!" said the voice. Suddenly the peach split open, and a beautiful baby boy jumped out of the peach.

The old man and woman were astounded. But the baby said: "Don't be afraid. The God of Heaven saw how lonely you were without any children, so he sent me to be your son."

The old man and woman were very happy, and they took the baby to be their son. Since he was born from a peach, they named him Momotaro, which means Peach Boy. They loved Momotaro very much and raised him to be a fine boy.

When Momotaro was about fifteen years old, he went to his father and said: "Father, you have always been very kind to me. Now I am a big boy and I must do something to help my country. In a distant part of the sea there is an island named Ogre Island. Many wicked ogres live there, and they often come to our land and do bad things like carrying people away and stealing their things. So I'm going to go to Ogre Island and fight them and bring back the treasure which they have there. Please let me do this."

The old man was surprised to hear this, but he was also very proud of Momotaro for wanting to help other people. So he and the old woman helped Momotaro get ready for his journey to Ogre Island. The old man gave him a sword and armor, and the old woman fixed him a good lunch of millet dumplings. Then Momotaro began his journey, promising his parents that he would come back soon.

Source: Peach Boy and Other Japanese Children's Favorite Stories. Edited by Florence Sakade, ill. by Yoshisuke Kurosaki. Charles E. Tuttle Co., Rutland, Vermont, 1980. This is a wonderful book containing nine different stories. Well worth the $5.25 cost, and a must for every elementary teacher.

Momotaro went walking toward the sea. It was a long way. As he went along he met a spotted dog. The dog growled at Momotaro and was about to bite him, but then Momotaro gave him one of the dumplings. He told the spotted dog that he was going to fight the ogres on Ogre Island. So the dog said he'd go along too and help Momotaro.

Momotaro and the spotted dog kept on walking and soon they met a monkey. The spotted dog and the monkey started to have a fight. But Momotaro explained to the monkey that he and the spotted dog were going to fight the ogres on Ogre Island. Then the monkey asked if he couldn't go with them. So Momotaro gave the monkey a dumpling and let the monkey come with them.

Momotaro and the spotted dog and the monkey kept on walking. Suddenly they met a pheasant. The spotted dog and the monkey and the pheasant were about to start fighting. But when the pheasant heard that Momotaro was going to fight the ogres on Ogre Island, he asked if he could go too. So Momotaro gave the pheasant a dumpling and told him to come along.

So, with Momotaro as their general, the spotted dog and the monkey and the pheasant, who usually hated each other, all became good friends and followed Momotaro faithfully. They walked a long, long way, and finally reached the sea. At the edge of the sea Momotaro built a boat. They all got in the boat and started across the sea toward Ogre Island.

When they came within sight of the island, they could see that the ogres had a very strong fort there. And there were many, many ogres. Some of them were red, some blue, and some black.

First the pheasant flew over the walls of the fort and began to peck at the ogres' heads. They all tried to hit the pheasant with their clubs, but he was very quick and dodged all their blows. And while the ogres weren't looking, the monkey slipped up and opened the gate of the fort. Then Momotaro and the spotted dog rushed into the fort and started fighting the ogres too.

It was a terrible battle! The pheasant pecked at the heads and eyes of the wicked ogres. And the monkey clawed at them. And the spotted dog bit them. And Momotaro cut them with his sword. At last the ogres were completely defeated. They all bowed down low before Momotaro and promised never to do wicked things again. Then they brought Momotaro all the treasure they had stored in the fort.

It was the most wonderful treasure you can imagine. There was much gold and silver and many precious jewels. There was an invisible coat and hat, and a hammer that made a piece of gold every time you hit it on the ground, and many other wonderful things. Momotaro and his three helpers put all the treasure in the cart and pulled it back to Momotaro's house.

AN ARM OF A FIEND

Soon after the Meiji Restoration (1868), a man named Yoshikazu Tamiya came to live in Asakusa, Tokyo.

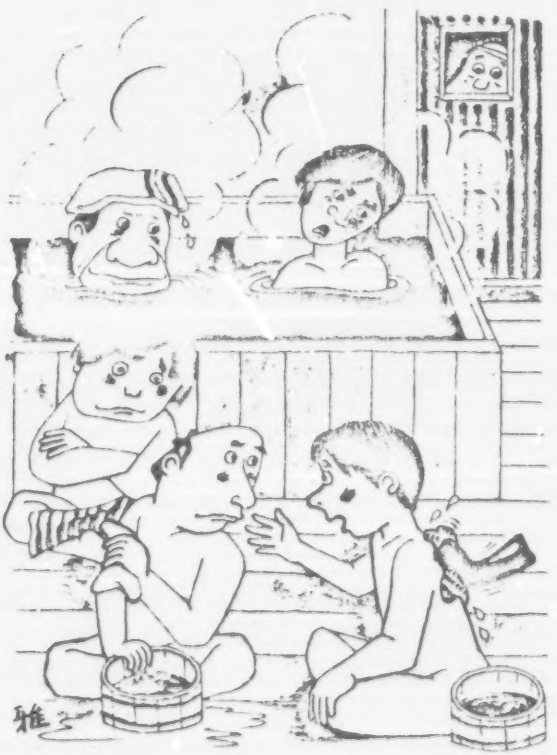
Up to the Meiji Restoration, the man had been a samurai, or a feudal warrior, belonging to the former ruling class. When he appeared and settled in Asakusa, the man looked a ruined. He had no family and lived alone.

He made a living by teaching, reading and writing to neighbors' children for a few hours a day.

Tamiya also possessed a strange thing: a living arm with a hand. The man called it an "arm of a fiend", though he did not explain to his neighbors how and where he had obtained it.

The arm of a fiend was of a reddish-brown color. It was as faithful as a wife to Tamiya. Early in the morning, when the man was still in bed, the arm of a fiend washed his clothes. It cleaned the rooms of his house and prepared meals for him.

When neighbors visited him in the evening, they often saw the man lying down to have his shoulders and waist massaged by the arm of a fiend.



The arm of a fiend was naturally the talk of the town, particularly among men. They unanimously said;

"The arm of a fiend is more valuable than a wife. It is really a hard worker and demonstrates an excellent ability in housekeeping."

"Moreover, the arm doesn't need to be fed!"

"Unlike my wife, the arm never clamors for a new dress."

On one winter day, however, Tamiya was killed by the arm of a fiend. A medicine peddler found the man dead. The peddler was from Toyama Province, well known nationwide for its cure-all, or panacea, who had been visiting his home once a year.

Because there was no answer, the medicine peddler opened the sliding door and saw Tamiya lying on his back in the center of the room, with the arm of a fiend clasped firmly around his throat! The merchant was upset. He ran to the police station nearby.

Police hurried to the scene of the murder. They concluded that Tamiya was strangled to death by the arm of a fiend. Though the policemen tried to pull the arm of a fiend off of the throat of the man, they failed because its fingers were firmly stuck around his throat.

"All right, leave the arm as it is," the police chief told his men. They carried the dead body to the police station on a shutter for further examination. On the way to the police station, the dead body with the strange arm stuck to it attracted a curious crowd.

By conducting a further examination, the arm was found to be the arm of a female fiend. Tamiya was buried with the arm of a female fiend still grasping his throat. A policeman first offered a stick of incense to the new tomb; then, another. He said to himself, "Poor arm of a female fiend! I know you were no longer able to stand such abuse."

Source: Palace Views, Palace Hotel, Tokyo, Japan.
Vol. 21, No. 3, May-June, 1982

URASHIMA

A Japanese Folktale

Fourteen hundred years ago, Urashima Taro left the shore of Suminoye in his fishing boat. It was a queer boat, unpainted and rudderless, of a shape you probably never saw. But today, there are still such boats in the fishing villages along the coast of the Sea of Japan.

After a long wait, Urashima caught something. When he pulled it out of the water, he found it was only a turtle.

Now a turtle is a holy thing to the Dragon King of the Sea. A turtle may be thousands of years old. To kill it is very wrong. Urashima knew. The boy gently unfastened the creature and set it free.

Urashima caught nothing more. The day was warm. The sea was very calm. A drowsiness came upon the boy. He fell asleep in his drifting boat.

Then, out of the sea rose a beautiful girl. She was dressed in green silk with threads of silver and gold. Her silken black hair flowed down to her feet. She glided over the water to the sleeping boy. She woke him with a gentle touch.

"Do not be surprised," she said. "My father, the Dragon King of the Sea, sent me to you because of your kind heart. For today you set free a turtle. Now we will go to my father's palace on the island where summer never dies. I will be your wife if you wish. There we will live happily forever."

Urashima wondered, as he looked upon her. She was more beautiful than any human being. He could do nothing but fall in love with her.

Then she took one oar, and he took another. They rowed away together across the golden sea. They came to the island, to the Dragon King's palace.

The Sea King's daughter became Urashima's bride. It was a wedding of wondrous splendor. There was great rejoicing in the Dragon Palace.

Three years passed. Each day there were new wonders of the deepest deep brought up for Urashima by servants of the sea. But even with all these things, the fisherboy felt a heaviness in his heart when he thought of his parents waiting alone. So, at last, he asked his bride to let him go home to see his family. Then he would hasten back to her.

At these words, she began to weep. Then she said to him, "Since you wish to go, of course you must go. I fear your going very much. I fear we shall never see each other again. I will give you a little box to take with you. But do not open it, no matter what may happen! If you open it, you may never see me again."

She gave him a box tied with a silken cord. Urashima comforted his bride, and promised her never, never to open the bos. Then he went away, through the summer light. The island where summer never dies faded behind him like a dream.

He saw before him the blue mountains of Japan. At last, he glided into his native bay. Again he stood upon its beach. But as he looked, there came upon him a great doubt.

For the place was at once the same, and yet not the same. There was a village. But the shape of the houses, the fields, even the faces of the people were all strange. All remembered landmarks were gone. The temple was in a new

place. The woods were gone from the neighboring slopes. Only the mountains and the voice of the stream were the same. He tried to find the house of his family. The fisherfolk stared at him.

A very old man came along. Urashima asked him the way to the house of Urashima's family. The old man looked astonished and made him repeat the question many times. The old man then cried, "Urashima Taro? Where do you come from that you do not know the story? It is more than 400 years since he drowned. His monument is in the graveyard beside the graves of all his people. How can you be so foolish as to ask where his house is?" The old man hobbled on, laughing at the questioner.

Urashima went to the village graveyard. He found his own tombstone and the tombstones of his family and others he had known. They were so old that it was hard to read the names on them.

He knew himself to be part of some strange puzzle. He went back to the beach carrying the box. Maybe the bos held the answer to the puzzle. He broke the promise made to his beloved. He loosened the silken cord. He opened the box!

Instantly, without any sound, there burst from the box a white, cold cloud that rose and then drifted across the sea. There was nothing else in the box.

Urashima knew then that he had lost his own happiness, that he could never again return to his beloved. Yet, for a momentonly. In another moment, he was changed. An icy chill shot through him. His hair turned white as snow. His limbs withered. His strength faded. He sank down on the sand, under the weight of 400 winters.

Source: Weekly Reader, News Report, Vol. 48, Issue 1, September 10, 1969.

Language and Writing

Writing System - There are three main types of written characters in Japan: kanji, hiragana and katakana. Roman letters are also used, but to a much lesser extent.

Kanji characters are idograms which were brought in from China.

The first characters taught at school are those of the hiragana system.

All three types of Japanese characters are designed to be written in vertical lines, though they can also be written horizontally. When written vertically, the first line comes on the right of the page and succeeding lines follow it to the left.

Language - The Japanese language has its own peculiar sentence structure and has little in common with other languages of the world. From a linguistic point of view, Japanese is generally considered as one of the easier languages for a beginner to speak. It has simple pronunciation, and few exceptions to grammatical rules.

HOW JAPANESE IS PRONOUNCED

Japanese vowels are pronounced as in Italian, consonants as in English (except that "g" is always hard). For most purposes it is best to give each syallable the same weight. A long mark over a vowel means not that it should be accented, but that it should be pronounced twice as long as it usually is, as if it occurred two times in a row. The pronunciation of various words found in this packet is shown below:

Word	Pronunciation
Fujiwara	Foo jee wah rah
Minamoto	Mee nah mo to
Genji	Ghen jee
Ise	Ee she
Sumo	Soo mo o
Geisha	Gay sha
Haiku	High ku

Useful Japanese to Remember:

Hello	Cone nee chee wah
Good morning	Ohio go zye mas
Good evening	Comb bahn wah
Thank you very much	Ah ree gah toh go zye mas
Goodbye	Sigh yoh nah rah
Please	Doh zoh
You are welcome	Doh ee tah she mash tay
Excuse me	Sheet sue ray she mas
How are you	Ee kah gah des kah?
I am fine	Genk kee des
I need help	Oh nay guy she mas
I do not understand	Wah kah ree mah sen
Do you speak English	Eggo oh hah nah she mas kah?
Where is the rest room?	Tay ah rye wa doh koh des kah
I am sorry	Go men nah sign
I am hungry	Oh nah kah gah swee tay ee mas
I am thirsty	No doh gah kah why tay ee mas
I am lost	My yoh tay ee mas
Where is it	Doh koh des kah

The pronunciations shown under "Useful Japanese to Remember" is not the actual way the word is spelled. This is just an easy way for us to pronounce Japanese.

Source: Jet Age Language. Japanese Language Course, Japan Air Lines.

JAPANESE WRITING

Japanese writing is borrowed from the Chinese, who use pictures to represent ideas. When the Japanese took over the picture-writing, they borrowed the Chinese sounds as well, at the same time keeping the Japanese words that expressed corresponding ideas. Thus the signs came to represent both ideas and sounds. Later the characters were used only for their sound value. For example, you might draw a picture of a dog to stand for the letter "d" in donkey.

When two Japanese characters become fused, they form a new character with a new meaning. The following is an example of the joining of words:

Man 人 modified to 亻 , plus tree 木 , equals

a man by a tree 休 , which means rest in any language.

Two trees 木木 make a grove.

Three trees 森 make a forest.

The Japanese alphabet consists of fifty syllables each beginning with a consonant followed by one of the five vowels. Every boy and every girl who goes to school in Japan has to memorize and learn to write two thousand or more characters before being graduated from primary school. Add to these the letters of our alphabet, which have been introduced into the educational system, and you will see that Japanese young people certainly have a lot more to learn than we do.

Here is how the Japanese would write "Please Come."

For more information on Japanese Writing see: Fun and Festival from Japan Alice E. Gwinn and Esther L. Hubbard. Friendship Press, New York, 1966.

Now that your students have some acquaintance with modern Japanese literature, introduce them to the Japanese language. Here, in Japanese, are Everyday Expressions, Days of the Week, Dates, and Terms for Time.

The Japanese Language*

Japanese words may easily be pronounced correctly. From the point of view of pronunciation, Japanese probably presents less difficulty for Americans than many European languages.

Unlike English, Japanese has little accent or tonic stress. It is sometimes designated an atonic language. Although this is not quite accurate, the student will in most cases pronounce correctly if he gives equal stress to each syllable in a word.

Most Japanese words are polysyllabic. They are, moreover, composed of several open syllables; that is, syllables that end in one of the five vowels, or sometimes an "n." To grasp the structure of a Japanese word it is merely necessary to divide it into its component syllables. Thus: kimono = ki-mo-no; Hiroshima = Hi-ro-shi-ma; bantô = ban-tô.

Consonants are pronounced generally as in English. Vowels may be pronounced according to the following guide:

A as a in father	san
E as e in bet	sake
I as i in machine	kimono
O as o in most	obi
U as oo in hood	mura

However, when lengthened,

Ū as oo in mood	Honshū

Vowels are of short duration; long vowels, marked ¯, have twice the value.

Note also the following diphthongs:

AI as ai in kaiser	samurai
EI as ei in rein	geisha

A few consonants are separated from their following vowel by an intervening "y." The three-letter combination is treated as a single syllable. Thus, Kyûshû is pronounced like the combination of the English words "cue" and "shoe." The "kyo" in such words as Tôkyô has the "ky" sound of "cue" plus the final "o." Note also that "sh," "ch," and "ts" are to be considered single consonants.

One will occasionally encounter in the transliteration of old Japanese words the combination "kw" as in "kwampaku" and "Kwannon." This

pronunciation may still be heard, but generally the "w" sound is omitted. (kwampaku = kampaku)

In pronunciation, and in the system of transliteration used here, an "n" occurring before "b" or "p" is changed for purposes of euphony to "m." (Shimbun, or newspaper, is a compound of "shin" and "bun.") Note that doubled consonants such as "kk" or "pp," like doubled or lengthened vowels, are of greater duration.

Everyday Expressions

O-hayô gozaimasu—Good morning

Kon-nichi wa—Hello (when meeting someone during the day)

Kom-ban wa—Good evening

Sayônara, sayonara–Good-by

O-yasumi nasai—Good night

O-genki desu ka—How are you? (Are you well?)

Ikaga desu ka—How are you? (Or at meals, etc., Would you like some of this?)

Okawari gozaimasen ka—How are you? (Lit., I hope you are not changed.)

(O-kage sama de) genki desu—Very well (thank you)

(Dômo) arigatô gozaimasu—Thank you (very much)

(Dômo) arigatô gozaimashita—Thank you (very much)

(Dômo) sumimasen—I'm sorry. Excuse me. Thank you.

Osore irimasu—Thank you. I beg your pardon.

Shitsurei itashimasu—Excuse me. (Also in the sense, I have to leave now.)

Shitsurei itashimashita—I beg your pardon. (when a social offense has been committed.)

Gomen nasai—Excuse me. I beg your pardon.

Gomen kudasai—Excuse me. Also, Hello! (when calling, to make it known you are at the door)

Okurete môshiwake gozaimasen—I'm sorry to be late.

Moshi moshi—Hello (when answering the telephone or calling out to attract someone's attention)

Anata wa donata desu ka—What is your name?

Watakushi wa desu—I am .

*From Hyman Kublin, *Useful Japanese* (New York: Japan Society, 1964). Used with permission.

Source: Social Education Magazine. May, 1981, p. 327.

(Never use *-san* when giving your own name.)

Watakushi wa _____ to môshimasu—I am _____.

Hajimemashite—I am pleased to meet you.

Dôzo yoroshiku (o-negai itashimasu)—I hope we'll be friends. (Said when being introduced to someone. Also, when a favor has been asked, I hope I can count on your help.)

Irasshaimase—Come in. I'm glad to see you.

Dôzo o-hairi kudasai—Please come in.

Dôzo—Please (generally when offering something)

O-negai shimasu—Please (when requesting something)

Dôzo o-kake kudasai—Please sit down (on a chair or bench)

Dôzo o-suwari kudasai—Please sit down (on the floor mat)

Kore wa nan desu ka—What is this?

Kore wa (isu) desu—This is a (chair).

Kore wa Nihongo de nan to iimasu ka—What do you call this in Japanese?

(Zabuton) to iimasu—It is called a (zabuton). (Or, in English, a cushion)

Ikura desu ka—How much is it?

Kore wa ikura desu ka—How much does this cost?

Sambyaku en desu (de gozaimasu)—Three hundred yen (*de gozaimasu* is a more polite form of *desu*)

(Eki) wa doko ni arimasu ka—Where is the (station)?

Shôshô o-machi kudasai—Just a moment, please.

O-wakari desu ka—Do you understand?

Wakarimasu (wakarimashita)—I understand (I have understood you)

Wakarimasen—I do not understand.

Miscellaneous Words

koko, kochira—here (near the speaker)

soko, sochira—there (near the person spoken to)

asoko, achira—over there (apart from both)

migi—right

hidari—left

massugu—straight ahead

tsukiatari—end of a passage or street

ue—up, above, top

shita—down, below, bottom

toiretto, toire*—toilet

hon—book

kami—paper

pen*—pen

empitsu—pencil

mannenhitsu—fountain pen

tsukue—desk

isu—chair

hito, ningen—man (in general sense)

otoko no ko—boy

onna no ko—girl

otoko no hito—man

onna no hito—woman

yama (-san, -zan)—mountain

kawa (Tama-gawa)—river (Tama River)

shima (-jima)—island

uma—horse

ushi—cow

inu—dog

neko—cat

tori—bird

ki—tree, wood

sakura—cherry blossom

ie, uchi—house

Yes and No

hai, ee—yes

iie—no

Yes and no cause certain difficulties, since Japanese usage differs radically from English. In the case of an ordinary question, the yes or no reply affirms or denies as in English. In the case of a negative question, on the other hand, the *ee* or *iie* reply in Japanese affirms or denies the correctness of the statement of the question. Note carefully the following examples:

Kite imasu ka—Is he (she or someone understood) here?

Ee—Yes

Iie—No

Kite imasen ka—Isn't he here?

Ee—No (Here the Japanese says, yes, he is not here, *kite imasen*)

Iie—Yes (Here the Japanese says, no, he is here, *kite imasu*)

In English it is common to ask a negative question when an affirmative answer is expected, but this is not the case in Japanese. If you want to know whether a train goes to a certain place, the question must be carefully put in Japanese. In English you may say, Doesn't this train go to Nihom-bashi? meaning that you think it does and that you expect the answer yes. In Japanese, however, if you think it goes there, put the question affirmatively: *Kono densha wa Nihombashi e ikimasu ka* (Does this train go to Nihombashi?). If it does, the answer will be *Ee, ikimasu*. If it does not, *Iie, ikimasen*. On the other hand, if the question is put *Ikimasen ka* (Doesn't it go?), and if indeed it doesn't, the proper reply is *Ee, ikimasen* (Yes, it doesn't, or in better English, No, it doesn't). It is for this reason that many Japanese-English dictionaries, with flawless, if puzzling, logic give these definitions: **hai, ee:** Yes; no. **iie:** No; yes.

Days of the Week

Nichi-yôbi ..... Sunday
Getsu-yôbi ..... Monday
Ka-yôbi ..... Tuesday
Sui-yôbi ..... Wednesday
Moku-yôbi ..... Thursday
Kin-yôbi ..... Friday
Do-yôbi ..... Saturday

Months

Ichi-gatsu ..... January
Ni-gatsu ..... February
San-gatsu ..... March
Shi-gatsu ..... April
Go-gatsu ..... May
Roku-gatsu ..... June
Shichi-gatsu ..... July
Hachi-gatsu ..... August
Ku-gatsu ..... September
Jû-gatsu ..... October
Jû-ichi-gatsu ..... November
Jû-ni-gatsu ..... December

Dates

tsuitachi 1st
futsuka 2nd
mikka 3rd
yokka 4th
itsuka 5th
muika 6th
nanoka 7th
yôka 8th
kokonoka 9th
tôka 10th
jû-ichi-nichi 11th
jû-ni-nichi 12th
jû-san-nichi 13th
jû-yokka 14th
jû-go-nichi 15th
jû-roku-nichi 16th
jû-shichi-nichi 17th
jû-hachi-nichi 18th
jû-ku-nichi 19th
hatsuka 20th
ni-jû ichi-nichi 21st
ni-jû ni-nichi 22nd
ni-jû san-nichi 23rd
ni-jû yokka 24th
ni-jû go-nichi 25th
ni-jû roku-nichi 26th
ni-jû shichi-nichi 27th
ni-jû hachi-nichi 28th

*Words of foreign origin.

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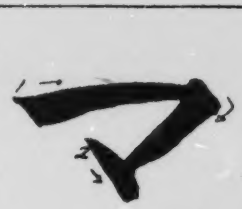
末 ま ま		末 末	
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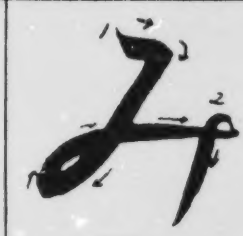
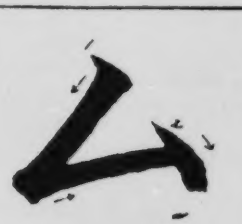
美 み み		三 三	
む (H-33)	mu むう mū	ム (K-35)	mu ムウ mū
武 む む		牟	

MASKS

Many cultures are noted for their masks. A study of "mask making" can provide motivation for creative projects. The process explained here is to first make the core or mold for a mask and then form a mask from this mold.

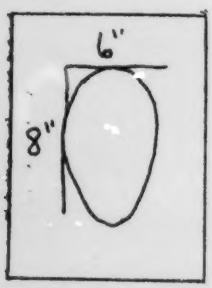
One teacher at my school used surgical plaster (the material that doctors use to make casts for broken bones). She would cover the child's face with a cloth, and then form the mask using the child's face as the mold. This process proved to be quick and easy, although a little expensive.

Materials:

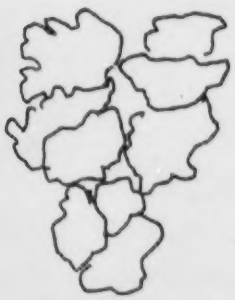
1. Newspaper
2. Newsprint
3. Paper towels
4. Masking tape
5. Wallpaper or flour paste
6. Grease, oil, or vaseline
7. Paint
8. Materials for hair, etc.

Procedure:

1. To make the mold from newspaper do the following:
   a. On drawing paper draw an oval representing the outline of the head. Approx. 6 in. X 8 in.
   b. Tear a double page of newspaper in half. Tear in fourths.
   c. Take another double page of newspaper and tear in half (two pieces). Now tear only one piece in half.
   d. There are now altogether 6 quarter pages and 1 half page.
   e. Take five of the quarter pieces. Squeeze into tight balls.
   f. Arrange these five wads on the half piece of newspaper to form an oval.
   g. Wrap the half page of newspaper around the five wads of paper to form the shape of the head. This should be the same size as the oval you drew in "a."
   h. Hold together with masking tape.
   i. Place the oval package on the drawing paper and taking strips of newspaper dipped in paste go all the way around the mold fastening it to the drawing paper. Correction in shape can be made by inserting wads of dry newspaper where necessary.



Draw oval on a piece of drawing paper.


Arrange Crumpled newspaper

Wraphead

Fasten to drawing paper

Build up features.

For more detailed information on making masks see: Industrial Arts for the Elementary Classroom, Marion Swierkos and Catherine Morse. Charles Bennett Co., 1973.

j. Locate the eyes halfway from the top of the head to the chin.
k. Locate the bottom of the nose halfway between the eyebrows and the chin.
l. To locate the mouth divide the space between the nostrils and the chin into thirds.
m. Build up the features on the flat core. Use wadded newspapers dipped in paste. Fasten securely to the core with strips of paper dipped in paste.
n. The forehead may need to be built up. (Some masks may require lines, high cheekbones, crooked nose and mouth).
o. Let core dry.

2. To make the mask

a. Grease the surface of the mask mold, using cooking oil, vaseline, or another oily substance.
b. Cover the mold with pieces of paper dipped in water. Plain white newsprint is suggested. Water is used for this step instead of paste so that the mold and mask can be separated.
c. Continue to build up the mask using alternate layers of printed newspaper and colored comics section paper dipped in paste. About six or seven layers are required.
d. Let dry.
e. Remove mold from mask.
f. Cut around the edge of the mask to make it even.
g. Bind edge and face openings with small pieces of paper toweling dipped in paste.
h. Cover the rest of the mask with pieces of paper toweling dipped in paste.
i. Let dry.

3. To decorate mask
a. Paint completed mask with tempera paint.
b. Shellac
c. Paint designs on the mask with tempera paint.
d. Sellac designs only.
e. Add hair and other decorations.

Bitchū Kagura Mask

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PUPPETS

The making of puppets can be of real value in the elementary school. Puppet shows stimulate interest in dramatics, oral communication, music and art.

In Japan, Bunraku is a popular form of entertainment which necessitates the use of puppets.

A very handy book for all elementary teachers is Industrial Arts for the Elementary Classroom, by Marion Swierkos and Catherine Morse. The book is paper back, and costs around $6.

Here is an example of the kind of activity you will find in this book.

Industrial Arts for the Elementary Classroom by Marion L. Swierkos and Catherine G. Morse. Charles Bennett Co., Inc., Peoria, Ill., 61614, 1973.

HOW TO MAKE JOINT PUPPETS

Materials Needed:

Body
3/4 in. soft pine 6 in. by 6 in. or
1/2 in. or 3/4 in. composition board

Feet
2 pieces 3/4 in. soft pine, 2 in. by 1 1/4 in. or
Composition board

Head
Balsa wood 2 in. cube or
2 pieces of soft pine 2 in. by 2 inc. glued together or
papier mache head.

Arms
3/8 in. doweling 10 in. long, cut into 4 pieces 2 1/2 in.
or 4 pieces kite stick 15 in. long, glue together.

Legs
1/2 in. doweling 10 in. long cut into 4 pieces 2 1/2 in
or Same as arms

Hands
Cut from cardboard or form by wire covered with masking tape.

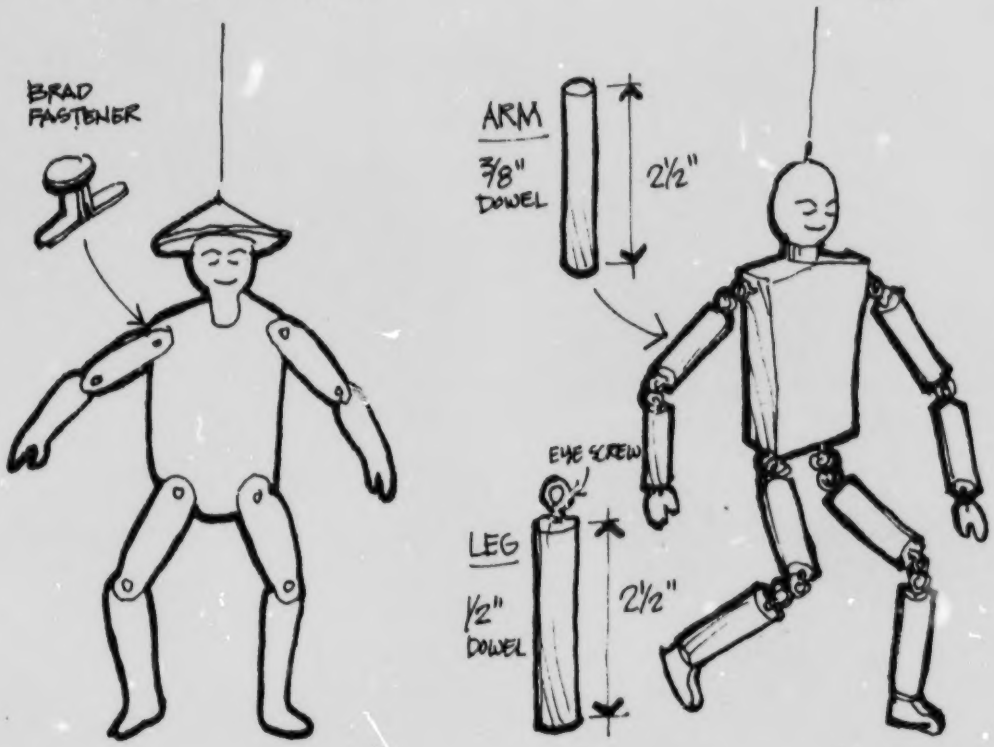
Attachments
Screw eyes, U tacks or staples, stovepipe wire, or other flexible wire.

Procedure:

The dimensions are suggested sizes. You may wish to make your puppets larger or smaller.

1. Draw body and feet patterns.
2. Trace on wood.
3. If the body is not shaped file to round edges slightly. You may wish to cut out the waist.
4. Sand
5. Cut out shape of feet, file and sand.
6. Make head.
7. Cut arms and legs
8. Attach body and arms and legs.
9. Paint face, features, and add hair.
10. Shellac all painted area.
11. Make clothing for puppet.

For more detailed instructions see: Industrial Arts for the Elementary Classroom. Marion Swierkos and Catherine Morse. Charles Bennett Co., 1973.



Puppet Stages

Swierkos and Morse give a number of creative ways to make stages. Some suggests, along with pictures and instructions, are:

1. Attaching scenery to the back of a table.
2. Turning a table upside down and using the legs to support the backdrop and curtains.
3. Using cardboard cartons.
4. Making a folding stage. It is similar to a screen and can be constructed from plywood or cardboard.

VI. Science

A. Plants and Animals

1. Ikebana
2. Rock Gardens

B. Weathering and Erosion

C. Formation of a Mountain

D. Faulting

E. Forces at Work on Earth's Surface

F. Balance

G. How Waves Affect a Shoreline

H. Pressures Within the Earth

I. Earthquakes

J. Constructing a Volcano

K. You Can Make Paper Right Now

PLANTS AND ANIMALS

"What kinds of plants and animals live in Japan?"

Forests cover about 70 percent of Japan's mountainous land area, and are filled with a wide variety of broad-leaf and evergreen trees. The most common types of trees are the Japanese cedar (*sugi*), cypress (*hinoki*), and red pine (*akamatsu*). Oak and maple also grow thoughout the islands, as do many flowering trees such as camelia, plum, peach and the famous cherry tree.

Among animals native to Japan are the brown bear, fox, monkey, weasel, wild boar, deer, raccoon, pheasant, and many types of birds. Antelope have dwindled in number, but are now under government protection.

Industrialization and urbanization have taken their toll of the natural environment in Japan, as they have in other countries. During the 1960s, pollution became a serious social problem, prompting environmental protection laws. Today, fish are returning to once polluted rivers, and the air in Japanese cities has become much cleaner.

To preserve the nation's more-scenic natural areas, Japan has established 23 national parks.

Source: What I Want To Know About Japan. Betty Bullard, David T. Lemon, Timothy Plummer. Published by Japan Information Center, 153 East 53rd Street, New York, New York 10022.

Flower Arrangement
Ikebana

We human beings have a long history of loving and appreciating flowers. In Japan, people have put flowers in bottles or vases ever since the 6th century (around 1500 years ago when Buddhism first came from China). Flower arrangement in Japan started from the alter flowers put before an image of Buddha or ancestors to console their spirits. In the Momoyama Period (16th century). It became fashionable to use flowers in the tea ceremony house, but it was necessary to create suitably simple, natural, and symbolic arrangements. The style which is produced in this movement is Nageire "throw-in" style. Artistic, spiritual and religious elements were used in the techniques of arrangement, and through them the importance of symbolism in Japanese flower arrangement grew.

In the Meiji Period (19th century) Moribana, meaning "in abundance," was newly added and developed as one of the traditional arts.

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Source: Gion Corner Program
Kyoto City Tourist Association

Deliberately stark, islands of rock rise out of a calm sea of sand in the garden of the Zen Buddhist Ryoanji Temple in Kyoto

THE WORLD IN A GARDEN

The ancient gardens in and around Kyoto are among the foremost creations of Oriental art. And yet they were designed not so much to produce esthetic pleasure as to promote a meditative calm. Contemplation of man's place in the cosmos plays an essential part in Zen, a Buddhist sect that became Japan's most influential religion in the 13th Century; accordingly, the gardens that Zen priests and laymen studied during their meditations were symbolic, miniature versions of the world of nature. The profundity of nature could best be rendered, Zen gardeners thought, not by ornate statues and brightly colored trees, but by evergreens, dark mosses and rustic paths, or by a stark design of black rocks on white sand. Such gardens, they believed, preserved some of the mystery and the spirit of a lesson taught by the Buddha who, when asked to define ultimate reality, silently pointed to a flower.

Source: Early Japan, Great Ages of Man Series. Jonathan Norton Leonard and the Editors of Time-Life Books, New York, 1968.

JAPANESE

HERE are four miniature gardens you can make with mother, father, sister, and brother. Try making a Japanese garden first. You can build it in a shallow tray filled with moist sand. Toward the center make a pool, using a small mirror. Over the pool arch a cardboard bridge. You can make a tiny railing with straight pins and thread. Use some small odd-shaped twigs for trees; paint some tiny pieces of sponge green for bushes. Make a Japanese temple like the one in the picture out of cardboard. Place some unusual pebbles and stones at different parts of the scene.

Source: McCall's Make-It Book. Golden Press, New York, 1953.

SCIENCE

The following is a unit of study designed by a group of creative teachers at the Park Forest Elementary School in State College, Pennsyvania. One of the teachers in this group was kind enough to share this unit with me. I, in turn, am sharing it with you. I hope you will enjoy it as much as the teachers at Oakwood Middle School.

The unit is based on levels. The level corresponds to grade level.

Level 4 contains experiments in:
1. Weathering and Erosion
2. Formation of a mountain.
3. Faulting

Level 5 contains:
1. Forces at work on the earth's surface.
2. The cross section of a volcano
3. Balance

Level 6 contains:
1. How waves affect a shoreline.
2. Pressures within the earth
   a. Faulting
   b. Earthquakes
   c. Volcanoes

Level 7 contains:
1. Volcanic action
2. Surface of the earth
3. Pressures within the earth

Level 4

A. Science Outcomes

1. Can identify examples of weathering and erosion due to temperature, running water, wind and ice on the school ground.
2. Can demonstrate and explain how folded mountains are formed and faults occur.
3. The child will be able to simulate an earthquake.
4. Given a landform map the child will be able to draw a line from the term to the picture of the following landforms: mountains, volcanoes, islands and a fault.
5. Given materials and instructions, the child will be able to construct a model of a volcano.
6. The child will be able to demonstrate how pressure of magma under the earth push up large areas of earth.

B. Additional Science Experiments

1. Weathering and Erosion
   a. After boiling a small piece of marble rock in vinegar for 10-15 minutes, remove with a long handled wooden spoon. Cool. How was the marble changed and was something new formed?
   b. Cut a V-shaped notic in one end of an aluminum fo l pan. Fill with moisten d soil. Place in another larger pan; raise the uncut end by resting it on a block. Rule lines 1/2" apart on a popsicle stick. Color the spaces. Fasten the stick next to the V-shaped notch. Each day for 1 week pour 1/2 cup of water on the soil from the raised end. Weigh any soil that has been washed into the larger pan. Record number of cups used. Try tilting the pan more and continuing the activity.
   c. Heat a small piece of rock on a hot plate for 5 minutes. Drop the rock into a metal can of cold water. Observe how the rock changed.

Source: Japan, A Master Unit for Intermediate Division Continuous Progress Education, Park Forest Elementary School and Easterly Parkway Elementary School, State College, Penn.

d. Mark off paper 20 x 30" into one inch squares. Tape the paper on a table in front of a fan. Place a tablespoon of rice in front of the pan. Turn on the fan and when it reaches a steady speed count to 15. Turn off the fan. Measure how far the rice moved. Repeat the activity using a tablespoon of each of the following materials in the same way: puffed rice, dry soil, salt, sugar, talcum powder. Record your results.

e. Weigh a piece of sedimentary rock such as limestone or sandstone. Soak the piece of rock. Weigh again. Place the soaked rock in a paper sack. Put in the freezer. Observe the rock after it freezes. Let it thaw. Record the change.

f. Weigh pieces of a very hard rock, like marble or granite and a very soft one like sandstone. Place both rocks in a jar of water. After soaking overnight, wipe them dry. Weigh again and compare the differences between the dry rocks and the rocks which soaked overnight.

2. Formation of a mountain.

a. Get modeling clay which will dry out. Mold into a piece one-half inch thick, 6 inches long and 4 inches wide. Cut the clay along its width into 2 equal pieces. Make sure the cut is on a slant and does not go through the clay entirely. Turn the clay over to hide the cut and let the clay dry for an hour. Press down with one hand along the cut and push the other half of the clay towards the cut.

3. Faulting

a. Get several balls of colored clay. Roll them out into strips. Place the strips on top of each other. The layers of clay are like the layers of rock in the earth. Cut down through the center of the layers. Move one side and the other side down. This is a model of a fault.

Level 5

A. Science Outcomes

1. Can demonstrate the forces at work on the earth's surface, by changing the shape, color and size of rocks.

2. After studying the pictures of the following landforms: mountains, volcanoes, islands, valleys, lakes, rivers and a fault; the child will be able to identify and match these with pictures of similar landforms.

3. Given materials and instructions, the child will be able to construct a model of a volcano showing a cross-section view of its makeup.

4. While reading Hiroshi's Wonderful Kite the child will be able to demonstrate three balance experiments.

B. Additional Science Experiments

1. Forces at work on Earths Surface

a. Break a soft red brick with a hammer. Put several sharp pieces into a plastic container. Fill container half full of water. Place the container in a plastic bag in case it should break. Have 10 friends shake the container 100 times each. Observe and record. Repeat the activity. Shake the container 1000 times each day for one week. Examine and record.

b. Put some small pieces of limestone into a little vinegar. Bubbles will form on the pieces of rock. The bubbles are carbon dioxide. Carbon dioxide is a gas. An acid causes limestone to give off this gas. Vinegar is an acid.

c. Place three sugar cubes in a small jar. Put lid on tightly and shake the jar for a few minutes. Open and examine the cubes. What did you find at the bottom?

d. Take a few pebbles and break them up into some pieces by wrapping them in cloth and hitting them with a hammer. Examine a piece with a magnifing glass. Examine some clean sand with a magnifing glass. How does it compare with the rock pieces?

Level 5

2. Cross section of a volcano.

   a. Use plywood as a base on which to build the volcano. There should be at least 6" extending beyond the clay. Using a variety of colors of modeling clay, let each color represent a kind of rock. The lower layer will be igneous; the second layer metamorphic, the third layer will be sedimentary and the last, the earths surface. You may want to use a fifth color to line the opening through which the magma comes. Build a volcanic cone on top leaving a small hole to insert a small metal can. Use ammonium dichromate crystals. Mix a few match heads with a little of the chemical in the can. Drop in a burning match.

3. Balance

   a. Making a Roly-Poly.

      1. Fill the egg evenly with clay.
      2. Place the stick in the middle of the clay. You now have a roly-poly toy.
      3. Try to tip the toy over. It will not stay down because the toy is balanced.

   b. Balancing a clothes pin.

      1. Tie the wire on to the clothes pin.
      2. Be sure that the wire is the same length on both sides.
      3. Slip the end of the wire through the hole in the key. Do this on both sides. Twist the end of the wire so that the key will not fall off. Make sure the keys hang evenly on both sides.
      4. Now place the end of the clothes pin on your finger. Does the clothes pin balance? Keep adjusting the wire or keys until it balances. Why does it balance?

   c. Can you balance this?

      1. Push the needle into the middle of the small end of the cork.
      2. Now push the prongs of each fork into each side of the cork. The forks must be placed at the same height on each side of the cork.

MATERIALS	Half of a plastic egg, clay, wooden stick	Clothes pin (old type) piece of wire - 12" long, 2 objects that are same weight (2 keys)

Level 5

MATERIALS

d. Balancing Magic

4 paper straws, clear tape, 2 small balls of clay (same weight)

Science Magic, Kenneth Swezey, Page 22

1. Fan out 3 straws ends together where they join.
2. Tape the 3 straws together where you pinched the ends.
3. Place another piece of tape 3 inches from the end.
4. Push the balls of clay on the ends of the outer straws.
5. Cut the center straw so that it is 3 inches shorter than the outer straws.
6. You should now be able to balance this on the tip of another straw.

e. Using the scales

2 pan scale, clay, pencil, magic marker, scissors, stapler, rock

1. Be sure the scales are balanced before you start.
2. Place the pencil in one of the pans of the scale.
3. Put enough clay in the other pan until the scales balance.
4. Repeat steps 2 and 3 using the other 4 objects one at a time.

Level 6

A. Science Outcomes

1. By using a stream table, the child will be able to demonstrate how waves affect a shoreline.
2. The child will be able to construct and label the following geological landforms on a salt map: mountains, volcanoes, islands, valleys, lakes, rivers and a fault.
3. The child will be able to explain the effects of a tidal wave after creating one on a replica of a village and farmland.
4. The student is able to explain and diagram how pressures inside the earth cause magma → lava → igneous rock after watching the demonstration of a volcano erupting.
5. Given a climate map, the child will be able to label the air and land conditions responsible for monsoons, typhoons and tidal waves.

B. Additional Science Experiments

1. How waves affect a shoreline.
   a. Make several lumps of clay. Mix with a cup of sand. Add 6 to 8 small stones. Put this mixture on the upper part of a masonite insert. Pour water in the pan until 1/2 to 2/3 of the mixture is underwater. Use a jar or beaker to make waves. Hold the beaker away from the "shoreline" in the deepest part of the water. Move it up and down about once each second. Do not splash the water. Continue for about 10 minutes or until you notice a change in the material on the insert.
2. Pressures within the earth - faulting.
   a. Roll clay of 3 different colors into strips 6" long by 2" wide. Place one layer on top of another. Put waxed paper on top and under the layers. Lay 2 books side by side. Place the clay across the books. While holding the clay, spread the books. Show where the fault line is on the model. Remold the clay as before. Draw a "highway" on the top layer, using a

pencil. Place the clay on the books and move them in the opposite direction. What happened to the highway?

b. Simulate an earthquake.

1. Hold a stick by the ends. Bend it until it breaks. The stick can withstand a certain amount of force. It breaks when you exert more force than the stick can withstand.

c. Constructing a volcano.

1. Wet newspaper and crumble it on a piece of plywood. Form into a mountain. Mix plaster of paris with water. Pour the mixture over the wet newspaper. Place a small baby food can on the top of the mountain before the plaster sets. Paint the mountain. Place ammonium dichromate into the can. Light the crystals. Darken the classroom and watch the eruption as the dark green ash flows down the sides of the mountain.

Level 7

A. Science Outcomes

1. The child will be able to explain and diagram how pressures inside the earth cause magma → lava ——→ igneuous rock.

2. The child will be able to construct the following geological landforms on a salt map: mountains, volcanoes, islands, valleys, lakes, rivers, deltas, and a fault. The child will be able to select one of the landforms and on tape explain how it came into being.

3. The child will be able to construct a model of the earth and label the core, mantle and crust.

4. The child will be able to simulate an earthquake and identify causes for it.

B. Additional Science Experiments

1. Volcanic Action

a. Take a paper circle 5" across and make a slit from the edge to the center. Overlap the edges to form a cone. Put the cone upside down in the mouth of a jar. Fill cone with pencil sharpener shavings. Lay a piece of cardboard over the cones open end and tape. Make a hole in the cardboard big enough for a piece of rubber tubing. Pinch the tubing closed with a spring-type clothes pin. Turn the cardboard over so the cone is on top and place on 2 books with space between for the tubing. Cut off the tip of the cone. Coat the outside of the cone with paper cement. Blow into the rubber tubing. Remove the clothespin and keep blowing. Observe the volcanic mountain increase in size with each eruption.

b. Set up the cardboard and rubber tubing again without the cone. Pinch the rubber tubing closed. Make a mound of shavings over the opening of the tube. Remove the clothespin. Observe what happened to lava that has not had to force its way through a small opening.

c. Fill a cake pan with runny mud. Cut a piece of heavy cardboard to fit the pan, make 2 slits in the cardboard 6" long and 1/4" wide. Press the cardboard down into the loose mud. Describe what happens.

2. Surface of the earth.

a. Blow up a balloon 3" in diameter. Fasten shut with a paper clip. Wrap 2 or 3 loose layers of masking tape around the balloon forming a band. The balloon represents the earth, the masking tape the earth crust. Allow some of the air to escape until the balloon is 2" in diameter. Observe what happens to the crust. The bent parts represent the rock layers of the earth called folds.

3. Pressures within the earth.

a. Simulate an earthquake.

b. Faulting from level 6.

c. Wrap a large rock in a cloth. Take it outside and break it with a hammer. Take two pieces of the rock that fit together and rub their edges together. Describe the vibrations you feel.

d. Put a dish of water in the middle of the table. Hold a flashlight steady and aim it so that the light shines down at an angle on the water. Darken the room so that the light reflected from the water forms a spot on the wall. Rap the table gently and note the movement of the light on the wall. Walk across the floor near the table. What happens? Jump up and down away from the tale. Describe what happens each time something moves.

Source: My thanks to the following for these excellent science materials: The Park ForestElementary School, The Easterly Parkway Elementary School, State College, Penn. The teachers responsible for these outstanding learning activities were: Ms. Jane Scrudders, Ms. Tillie Farrah, and Ms. Mildred Sweet.

HOW TO MAKE PAPER

This is only a glimsp of a very interesting book on paper making. This book is written for children and is easy to understand and use. It also tells you how to make paper out of local plants. The paper is absolutely beautiful when completed. Our science department made paper in their class and sold the paper at the Japanese Cultural Festival. The students also demonstrated how to make the paper at the Festival. This was a very successful activity.

Materials needed:

1. A 2-pound coffee can and a 1-pound coffee can. With a can opener, cut the bottom out of the 1-pound can.

2. Two pieces of window screen, about 7 in. square each.

3. Glass jar with lid. An 8-ounce jar for instant coffee is the right size. You can also use a 1-quart canning jar or other glass or plastic containers about the same size.

4. Sponge. Choose a sponge that soaks up water really fast.

5. Six squares of toilet tissue. If each square has two layers, you need only three squares.

6. Piece of board. Any piece of board will work as long as it is smooth on one side and at least 4 inches wide by 7 inches long. You can use your kitchen cutting board or a book wrapped in a piece of plastic to protect it.

7. Four paper towels. Fold each sheet in half once, and then in half again.

8. Piece of thick, thirsty cloth like an old hand towel or a piece of old wool blanket. A dish towel folded like the paper towels or three rags about the size of the pieces of screen will also work.

Procedure:

1. In the sink or a plastic tub, set up the two cans and a piece of screen as shown in Fig. 1-1. Put the big can on the bottom. Put a piece of screen over the top of the big can. Set the smaller can on top of the screen. Place the smaller can (the one with its bottom cut out) over the middle of the big can's opening so that all water poured into the smaller can will run through the screen into the big can. For added strength, a piece of hardware cloth can be put under the screen.

2. Fill the glass jar about one-third full of water.

Source: Paper By Kids. Arnold Grummer. Dillon Press, Inc., Minneapolis, Minnesota, 1980.

3. Pull the toilet tissue apart into small pieces. Drop the pieces into the water in the jar and screw the lid on tight.

4. Shake the jar as hard and fast as you can until you no longer see the pieces of toilet tissue. The pieces will have come apart into tiny fibers in the water.

5. Take off the lid and fill the jar with water to a little more than three-quarters full.

6. With one hand, hold the smaller can in place on the screen. With the other hand, pour the water from the jar into the smaller can, Fig. 1-1. Pour the water fast. Almost dump it into the top can. Hold the top can tightly against the screen so that the water will not splash out between the screen and the bottom of the top can. But don't hold it down so tight that you bend the screen down into the bottom can. The water will pass through the screen while the little fibers, which once were toilet tissue, will be caught in a layer on the screen.

7. When all the water has drained into the bottom can, carefully lift the top can off the screen. You should see a round layer of wet fibers on the screen.

8. Carefully lift the screen with the layer of wet fibers off the bottom can. Set it on a thick cloth on a table or counter top. Put the other piece of screen on top of the round layer of fibers.

9. Dampen the sponge and press it down firmly on the top screen over the fibers. This will flatten the layer, and the sponge will suck a lot of water out. Wring out the sponge and press down on the fibers again. Do this until you have taken as much water out of the layer of fibers as you can.

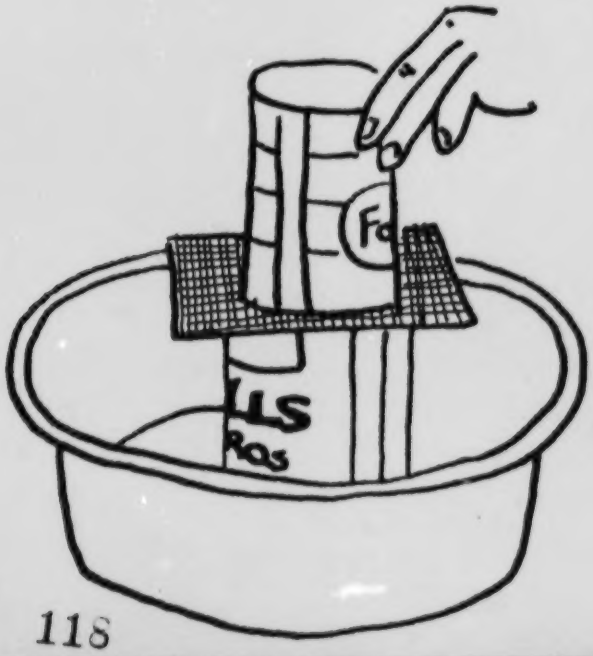


Fig 1-1

10. Carefully lift the screen off the top of the fibers. Lay the four folded paper towels over the layer of fibers. Press a piece of board or a book wrapped in plastic against the paper towels. The towels will pull still more water from the layer of fibers.

11. Lift the wet paper towels from the layer. Do this carefully and slowly, or some fibers may lift up with the towel sheets.

12. Peel the wet fiber layer off the screen. Do this very carefully. You may have trouble getting an edge of the layer to come up from the screen. Keep working with your thumbnail or fingernail until you get a little bit of the edge up from the screen. Then peel the whole layer off.

13. Put the damp layer of fibers someplace where it is safe and where it will dry. To make it dry quickly, put the layer of fibers between two pieces of dry cloth and press it with a hot iron until dry.

14. When the paper has dried completely, it will be strong enough to write or draw on.

15. Small petals of flowers can be added at step 3 for variety and beauty. Be sure they are very small.

VII. Math

A. Japanese Money

B. The Magic Calculator, The Way of Abacus

C. How to Make An Abacus

D. Learning About Chars and Graphs
   1. Using Percentage
   2. Understanding ratios

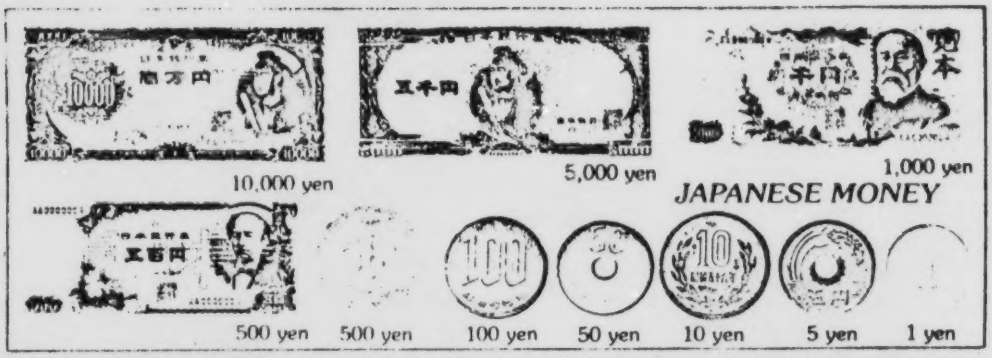
JAPANESE MONEY

Below is a chart showing Japanese Money and how much it is worth as of July, 1982.

MONEY TABLE	
¥230	*US$1.00*
¥100	*US$0.43*
¥500	*US$2.17*
¥1,000	*US$4.35*
¥5,000	*US$21.74*
¥10,000	*US$43.48*

Other Currencies

¥415	*£1*
¥98	*1 Mark*
¥37	*1 F. Franc*



*Note: The exchange rate may change after the printing of this magazine, so please check with a bank authorized to exchange foreign currencies when in Japan. Also, the best way to get the most for one's money is to exchange the foreign currency into yen before coming to Japan because the rate is higher. Otherwise, once in Japan, getting yen from the banks is one's best bet. Hotels and department stores (if purchases are made) will also exchange money but their exchange rates are lower.

Source: "City Limousine Guide." Published by Airport Transport Service Co. Ltd., July 1, 1982.

The Magic Calculator
The Way of Abacus

When a customer buys something in a Japanese store, the sales clerk immediately calculates the correct change.

Of course, there are cash registers and adding machines; but Japan has had, since ancient times, an excellent calculating device called the abacus.

Many Japanese are skilled operators of the abacus, and can figure out change by mental arithmetic or simply by a quick glance at the abacus.

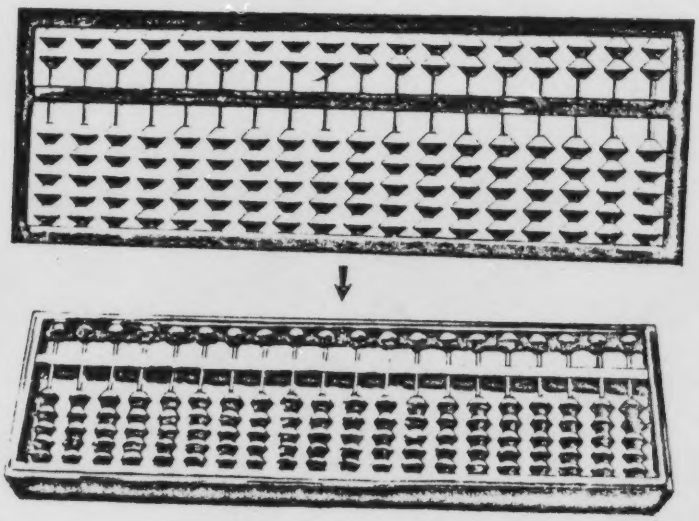
Yes, just by giving it a quick glance.....

Because the structure of the abacus itself conforms with the way in which prices are listed, it is possible to see the answer just by putting the prices on the abacus, not bothering with deduction.

Furthermore, the abacus is light and small; it can be carried around easily in trouser pockets, to be readily available at any time.

Japanese are good at calculating partly because they learn to operate the abacus at an early age, and have a concerte concept of the figures imprinted in their minds.

The following pages will not only instruct you on how to use the abacus, but give you a simple plan on how to make one for your very own use. Your ability to operate the abacus will help you in many ways.



Source: The Magic Calculator, The Way of Abacus. Yukio Tani. Translated by Saki Mochizuki and Leroy Weed, Japan Publications Trading Co., San Francisco, 1964.

1. The abacus and modern Japan

Introduction

Foreigners see Japanese clicking the beads of the abacus--or soroban, as it is called in Japan--wherever they go. That is how indispensable the abacus if for Japanese in their daily business.

The abacus is still predominantly used in major Japanese firms, banks and government bureaus already equipped with electric and electronic computers, as well as in small factories, shops and farming and fishing villages.

A simple calculating device consisting of beads running on rods arranged in a frame, the abacus is low in price, easy to carry, and may be used for addition, subtraction, multiplication and division, and for much more complex calculation including evolution and involution--all done in short time, depending on the operator's skill.

Brief History of the Abacus

What today is called "soroban" was originally imported to Japan from China areound the end of the 16th Century, and has been extensively studied and developed to produce its present form. Its development was particularly notable in the recent Meiji Era, when the concept of compulsory education became widespread. During the Taisho and Showa Eras of this century, the abacus became theoretically systematized, many scholars of the abacus flourished, and Japan entered into peak period of the "age of soroban."

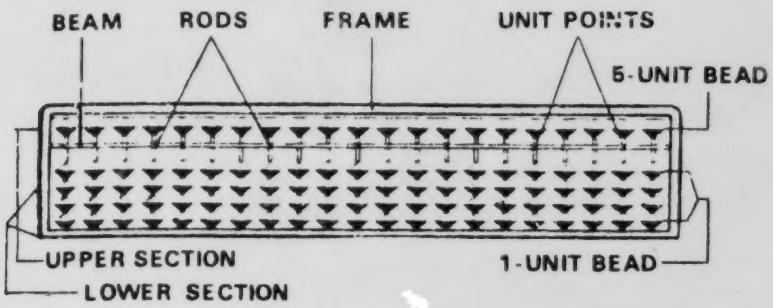
Today, Japanese children usually start learning to operate the abacus in the third or fourth grade in primary schools, studying four or five days a week, (about 40 to 50 minutes a day) to master simple arithmetic in about two months.

If the student continues his exercise every day, his practice time per day may be shortened considerably. If he begins practicing in mature age, he is likely to learn the basic principles much more quickly than if he started in childhood.

In any chase, once a student begins learning, the most important thing is practice.

HOW TO USE A SOROBAN

I. Parts of the Soroban.



II. How to use fingers:

1. To "clean the slate" tilt the soroban with your left hand toward you, bring it back to level, and then lightly run your right finger between the 5s counters and the beam, all the way from the left end to the right.

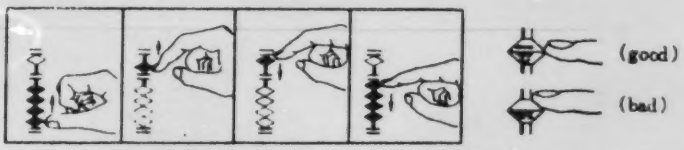
2. 1, 2, 3, 4 — Place these values with ball of thumb.
3. 5 — Place this value with ball of index finger.
4. 6, 7, 8, 9 — Bring down with index finger 5s counters, move up with thumb 1s counters by one pinch, and do likewise for the values of 7, 8 and 9, that is, move toward the beam the 5s counter and two counters with a pinch, and so on.

III. How to move counters:

The thumb is used solely for the moving up of counters that are below the beam.

The index finger is used for moving up and down the counters that are above the beam (5s counters), and also for moving down the counters that are below the beam (1s counters).

When moving counters, see that your finger is slightly bent as satisfactory moving of counters with straight or stiff finger is hardly possible. Moreover, do not stick finger too deep for doing so will cause jumbling together of counters. Stiff finger will interfere with eacy operation, thereby retarding speed in calculation.



As the above illustrations show, the thumb is used solely for the moving up of counters that are below the beam.

To order a Soroban or write for additional instructions, write: Tenka-Ichi Soroban Co., Ltd., 5-1, chome Jimbocho Kanda, Chiyodaku, Tokyo, Japan. Cost of Soroban about $10, cost of instructions $1.

Placing Numbers on the Soroban:

When you put a figure on the soroban, do it from left to right, that is, from bigger place down to smaller one as in the case of your calculation on paper.

When you make additions or subtractions with more than two groups of figures, you have to finish calculation one place after another from left to right (from bigger place down to smaller place) just contrary to the calculation on paper.

(Example)

(Calculation on paper) (Calculation on abacus)

12
+56
68

(1) (2) • Order of calculation •(1) 2)

Subtraction is done just the contrary. It is to be noted that each of the counters at the bottom is worth one, while each of those at the top is worth five.

In putting numbers on the abacus, select any rod near the center of the board marked with a unit point (one-digit rod), then place the numbers from left to right just as in writing Arabic figures.

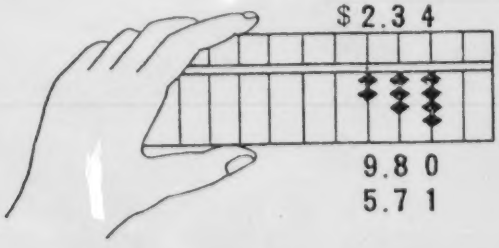
It is important to place the numbers accurately; but it is just as important to read them correctly.

When the basic unit point is selected for one-digit numbers, the first rod to its left marked with a unit point becomes the thousand's rod; the next rod to the left marked with another unit point is the millions' rod, and still next is the billions' rod, since the abacus (Soroban) is marked with unit points at every third rod.

Conveniently, this decimal system coincides with the Western way of reading figures.

How to Make Calculations at Sight:

Such additions and subtractions as are given here for exercise are performed by means of what we call "Calculation at Sight."



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▶ How to Move Beads

The proper order for moving beads quickly and accurately is very important. In doing calculations on the abacus, speed depends partly on how the beads are moved, and in what order.

Therefore, students of abacus should understand the following examples fully, study the exercise problems repeatedly, and absorb the basic rules accurately.

Example 1: 3+1=4

Push up one 1-unit bead with the thumb.

4-1=3

Push down a one-unit bead with a forefinger

Example 2: 2+7=9

Raise two 1-unit beads with the thumb, and lower a 5-unit bead with the forefinger at the same time.

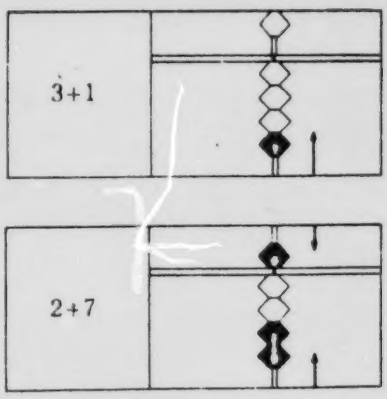
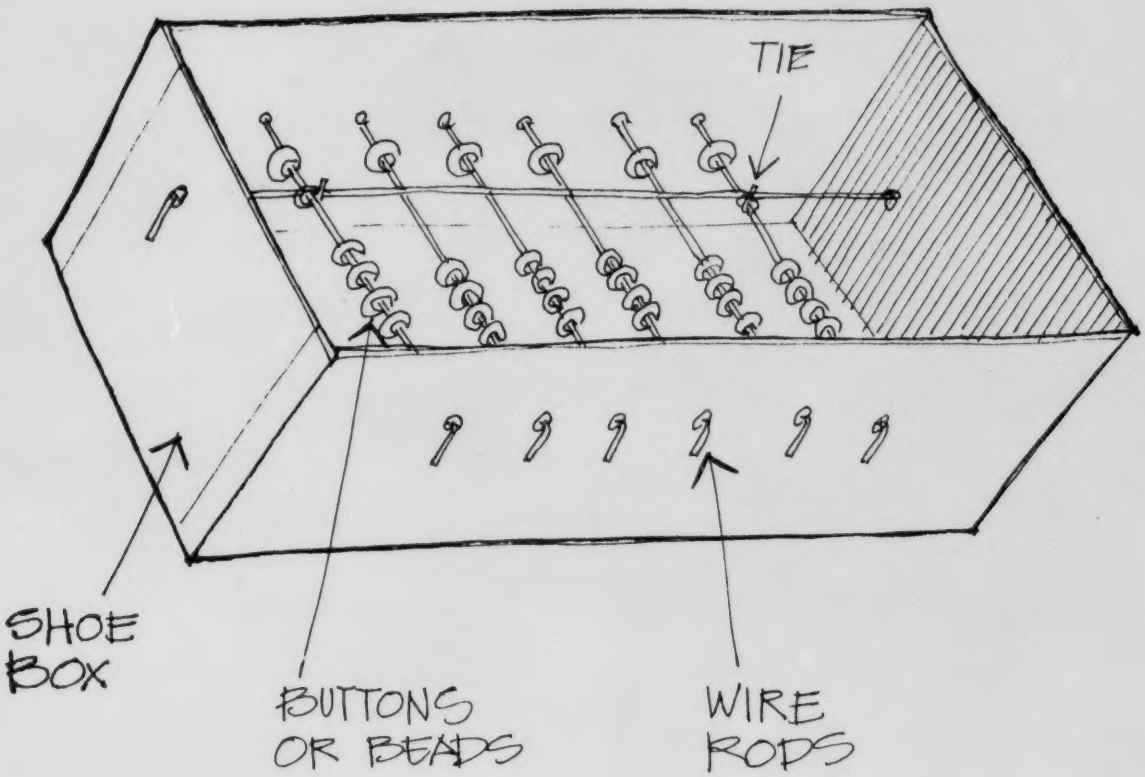


Fig. 5 a~b

9-7=2

Lower two 1-unit beads with the forefinger, and then raise a 5-unit bead.



Shoe Box Abacus

by: Lance Giese
6th Grade Social Studies
Oakwood Middle School
College Station, Texas

MATH

There is a brochure put out by the Japan External Trade Organization that has the best graphs and charts I have seen. I have zeroxed a few pages from this brochure to show you. I think the possibilities are endless, as far as, use on all levels in the classroom.

Since our school houses fifth and sixth grade students, we used these charts to teach the following:

1. Percentage
2. Ratios
3. Decimals
4. Comparisons
5. Addition and Subtraction

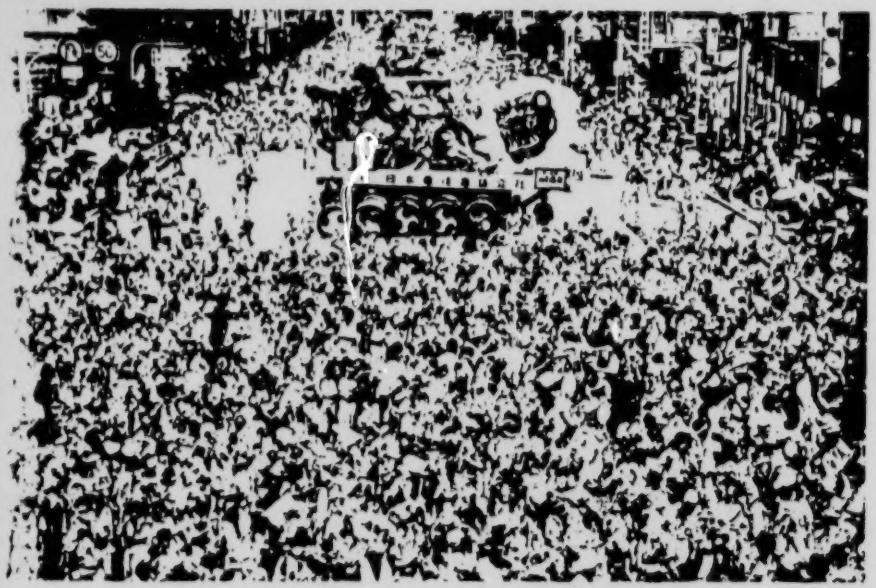
I know your students will enjoy these beautifully constructed and colored graphs and charts.

If you would like some information on how to teach the use of graphs, I would highly recommend the following:

Graphing: A Stimulating Way to Process Data
by Michael L. Hawkins
How To Do It Series, Series 2 No. 10
National Council for the Social Studies
3615 Wisconsin Avenue, N.W.
Washington, D. C. 20016

Cost of publication: $1.00

Source: Japan External Trade Organization,. 2-5 Toranomon 2-chome, Minato-ku, Tokyo 105, Japan.



Although Japanese culture has taken on an increasingly Western coloration in recent years, it is perhaps the differences which are more interesting and which better distinguish Japan.

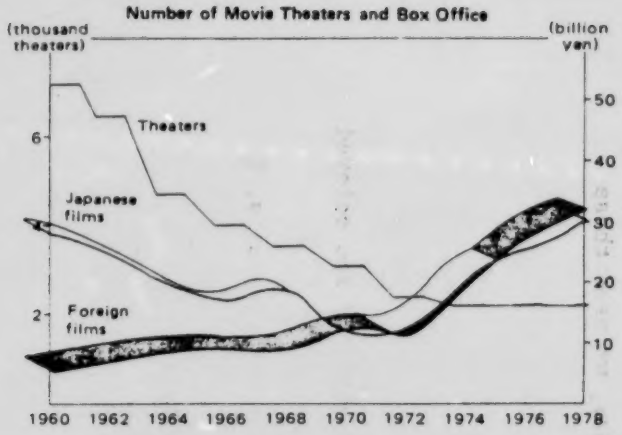
One such difference in orientation is that between the group and the individual. Whereas continental cultures have allowed greater latitude for nonconformity on new frontiers, insular Japan's agrarian traditions have heightened the sense of group identification and fostered a desire to prosper not through confrontation but through cooperation.

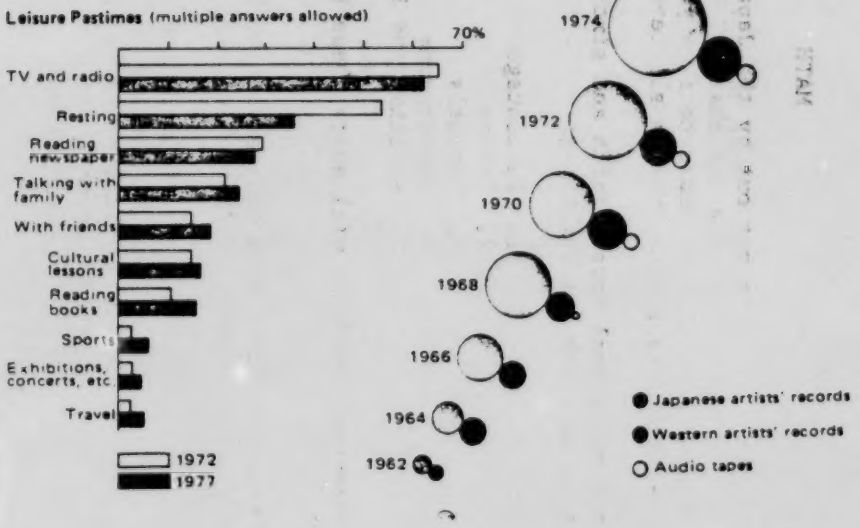
Individual initiative is taken within a supportive group context. Conversation is not a duel of wits but a joint exploration for common ground. Singularity is honored, but not paraded.

This emphasis on concert or harmony with one's social and natural environment is also, for example, evident in Japanese architecture's openness to the outside. At the same time, there is a personal openness to change, a floating situationality which contrasts with the "eternal truths" of more rigid philosophies.

Japanese culture has its own sense of time and space based upon shared assumptions and accord, and it is this sense which paces personal relations in this very dynamic society.

The typical Japanese response to a given situation is thus to ask not how it can be conqueered but how it can be lived with and improved. Rather than seeking dramatic technological breakthroughs, the Japanese will make an improvement here and an adaptation there so that continuity of process is maintained even though the end result may turn out radically different.





Source: Japan External Trade Organization, 2-5, Toranomon 2-chome, Minato-ku, Tokyo 105, Japan

Japan's long history and richly varied cultural experience, ranging from the refinement and sensitivity of the courtiers to the courage and honor of the samurai, have blended together to create the Japanese character.

Perhaps the most distinctive aspects of Japanese culture are the country's long periods of isolation, the cultural homogeneity, and the persistant community involvement.

As an island nation, Japan's contacts with the outside world were historically limited. While adapting extensively from China in the early centuries, contact was nonetheless intermittent. During modern times, Japan was almost completely isolated from the mid-17th to the mid-19th centuries.

This isolation has produced among the people a strong sense of group identity and a commonality of customs and traditions. As a result, the Japanese have traditionally been very conscious of what is Japanese and what is foreign. Reinforcing this feeling of national distinctivity is the Japanese language, which has few similarities with any of the major linguistic families.

Another result of the historic isolation has been the cultural homogeneity and the heightened realization of the importance of interpersonal relations. The group has long been important in Japanese society, and the Japanese people have developed very high levels of social cooperation and meticulous attention to detail which may someday serve as models for other crowded areas of the world.

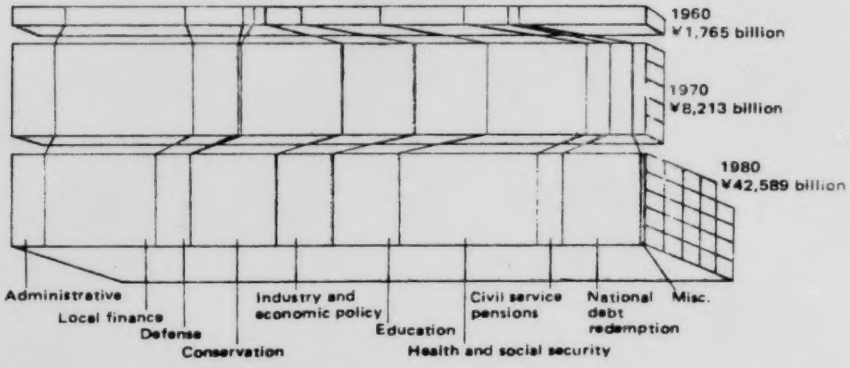
Rate of Taxation and Social Security to National Income (FY 1977)

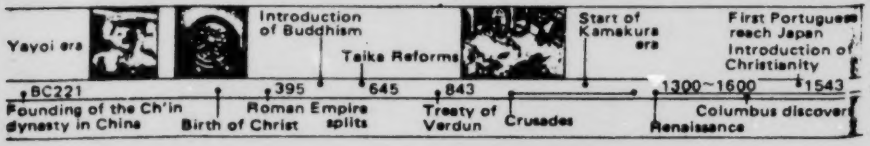
N.B. Figures for Japan are for the 1980 budget.

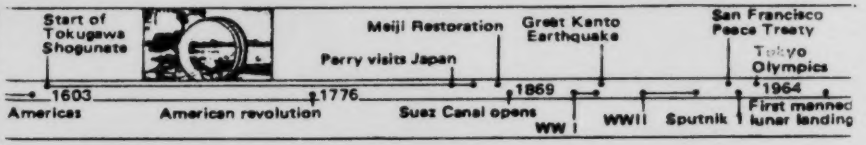
Voter Turnout in National Elections (%)

HC = House of Councillors HR = House of Representatives

Government General Budget Expenditures

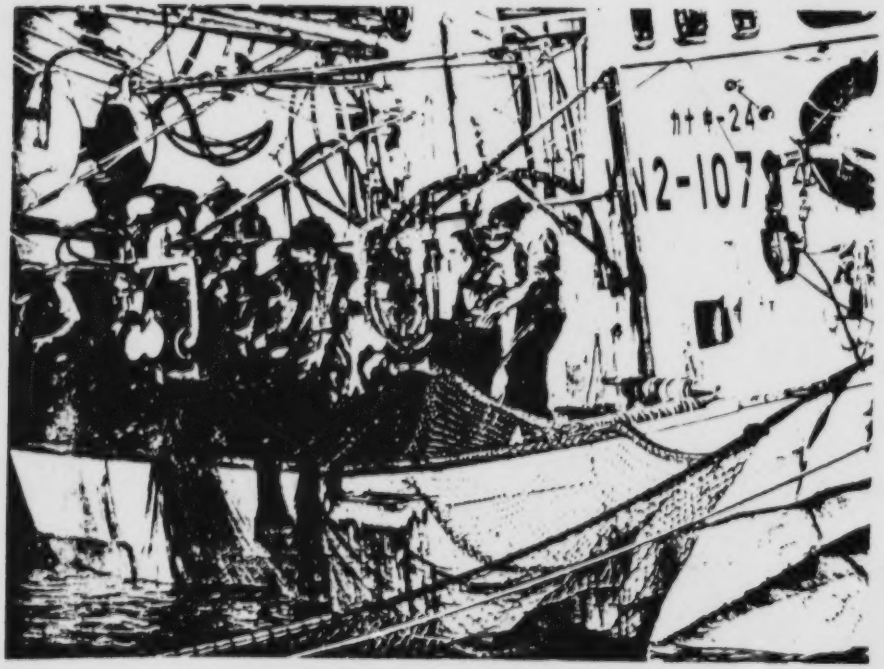






Source: Japan External Trade Organization.

AGRICULTURE AND FISHERY

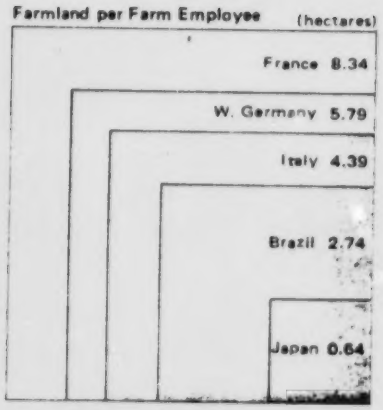


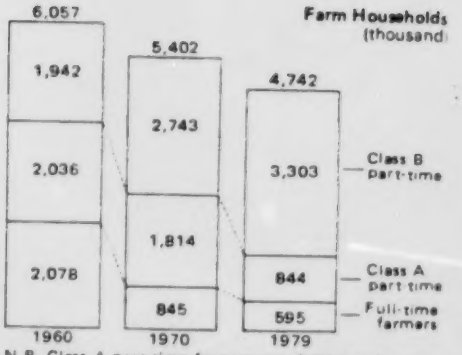
Japan has a long history as an agricultural and fishing nation. However, as industrialization has lured people away from these primary occupations, Japan has become less and less self-sufficient in foodstuffs.

Japanese farms are generally small by comparison with those of most other countries, averaging approximately 1.2 hectares per household. This small scale is viable only because farm income is supplemented by wage income for most families. Today, agricultural income accounts for less than one-third of the total income of Japan's 4.7 million farm families.

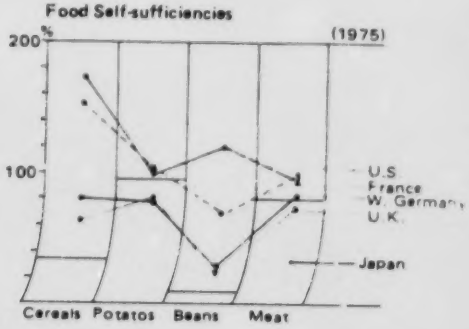
Fishing suffers similarly from industrialization. Moreover, the high fish prices needed to offset rising wage and fuel costs have gradually turned the Japanese people away from their traditional diet of rice and fish. Incurring higher costs and selling less, fishing has become concentrated among the large companies which send their fleets to distant fishing grounds. As an increasing number of countries have extended their maritime jurisdictions farther out to sea, Japanese fishing faces new trials.

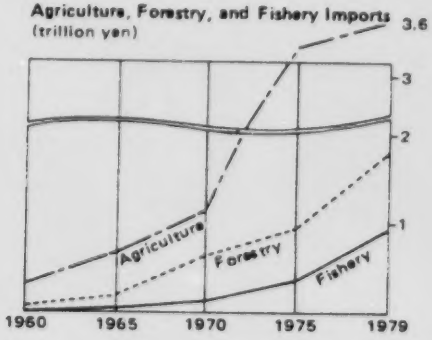
Today, agricultural and fishery imports are the second-largest item in Japan's import bill (exceeded only by petroleum imports), and Japan is the world's largest importer of agriculture, fishery, and forest products.





N.B. Class A part-time farmers are those earning the majority of their incomes from farming, and class B those earning the majority from non-farm sources.





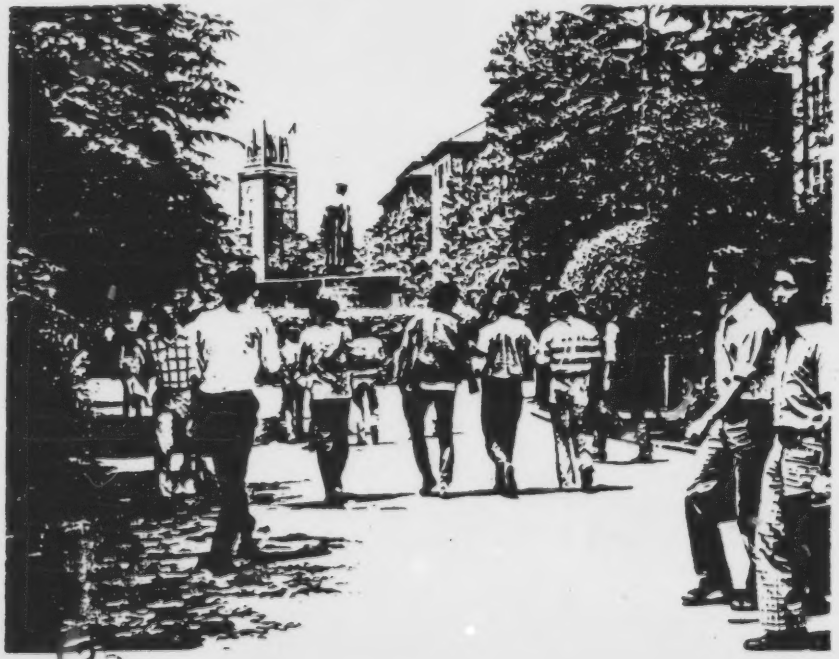
Source: Japan External Trade Organization

Japanese education starts for some children as early as age three, when they are enrolled in half-day kindergartens to acclimate them to group games, singing, and other social activities.

Compulsory education begins at age six, when they enter the first grade of elementary school, and lasts for nine years.

Upon graduation from junior high school, they may seek employment, go on to ordinary high school, or attend vocational high school. Following high school graduation too, there is a wide choice of four-year universities, two-year junior colleges, special training schools, or employment available. Only a small percentage of Japan's university graduates seek post-graduate education, the vast majority going to work for industry.

This thorough educational system has resulted in virtually 100% literacy. It is, however, troubled by rigorous entrance examinations at every stage and by larger-than-optimum classes at some levels. Accordingly, moves have recently been made toward developing a standardized university entrance examination, which is expected to alleviate the examination pressures, and the government has begun providing increased salary and facility subsidies to eliminate classroom overcrowding.



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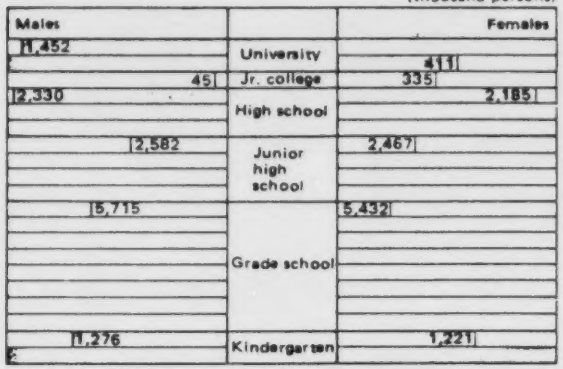
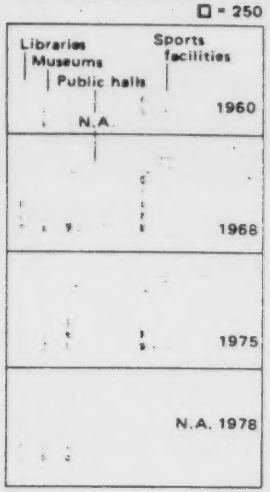
School Attendance by Level

(thousand persons)



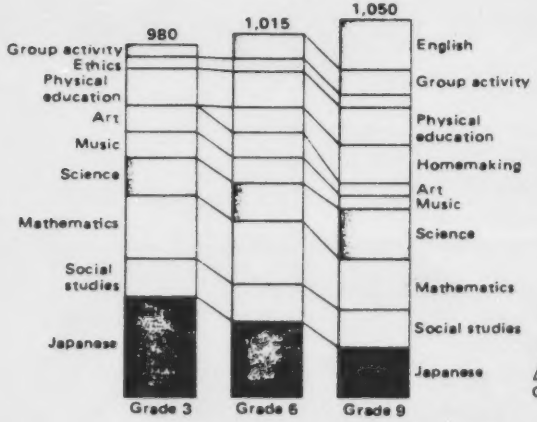
Public Cultural Facilities

□ = 250

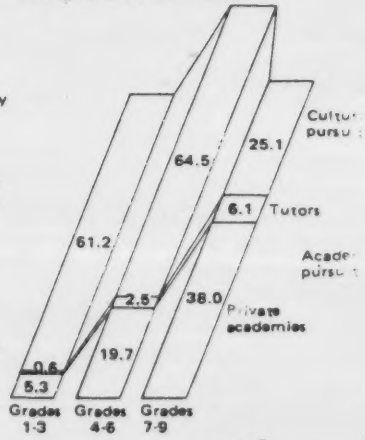


School Curricula

(periods per year)



Percentages of Children Taking Classes Outside of School



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Source: Japan External Trade Organization

BALANCE OF PAYMENTS

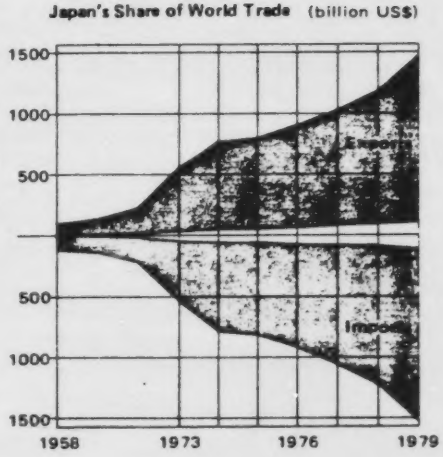
Given Japan's near-total dependence upon imported energy and raw materials, it should be obvious that the only way Japan can break even in its overall balance of payments is to use its human resources to best advantage to endow imported materials with superior value added for export. This is all the more so in view of the nation's need to import 25–30% of its foodstuffs.

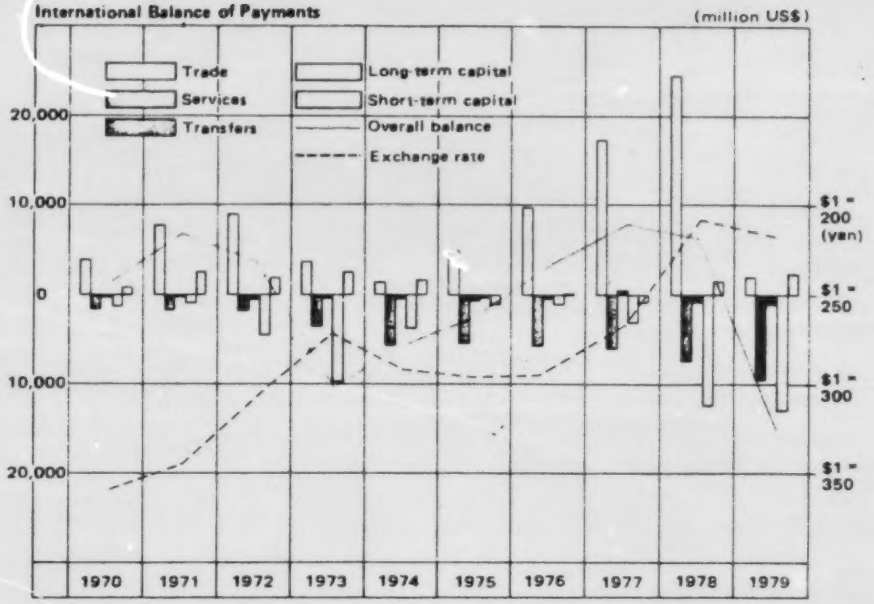
Innovation and productivity are the keys here. By adroitly exploiting new technologies to develop emerging markets, Japan has become a world-leader in such disparate fields as electronics, quartz watches, small automobiles, and steel.

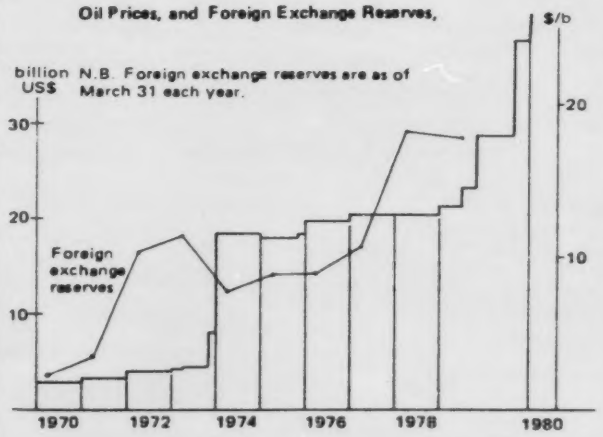
Within this, it is recognized in Japan that expanding world trade is essential to the nation's future well-being. As a result, Japan has worked assidiously to lower international trade barriers and to facilitate trading participation by all nations. Typical was the leadership role played in bringing the Tokyo Round Multinational Trade Negotiations to a successful conclusion in 1979. When the ambitious eight-year targets agreed upon under these MTN are fully implemented, Japan will have one of the lowest tariff schedules anywhere.

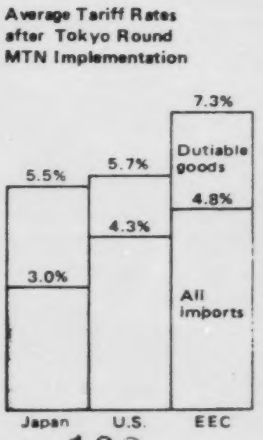
Feeling at the same time that none can profit unless all share in the benefits of trade, Japan is also participating actively in UNCTAD, Common Fund talks, and preferential tariff agreements to ensure the developing nations more stable ecomonies and a more equal partnership in world trade.

As a result of its efforts to date, Japanese trade has grown from 3.0% of world exports and imports in 1958 to 6.9% of exports and 7.2% of imports in 1979.









Source: Japan External Trade Organization

Mass communications media are extremely well developed in Japan.

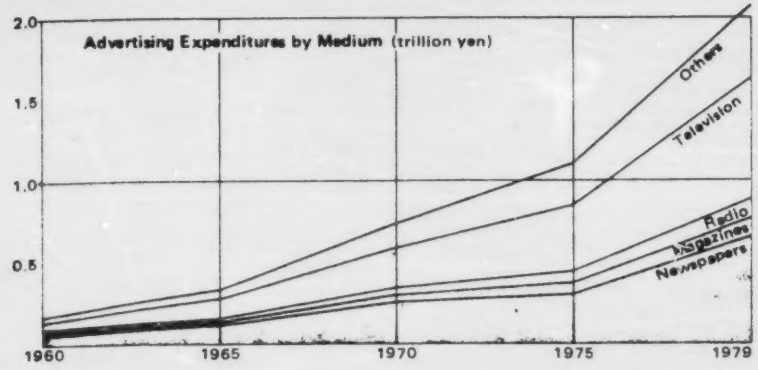
There are nearly 50 radio stations nationwide, including the public-financed Japan Broadcasting Corporation (NHK). While serving their broadcast radii with programs of local interest, these stations are also banded together into national networks.

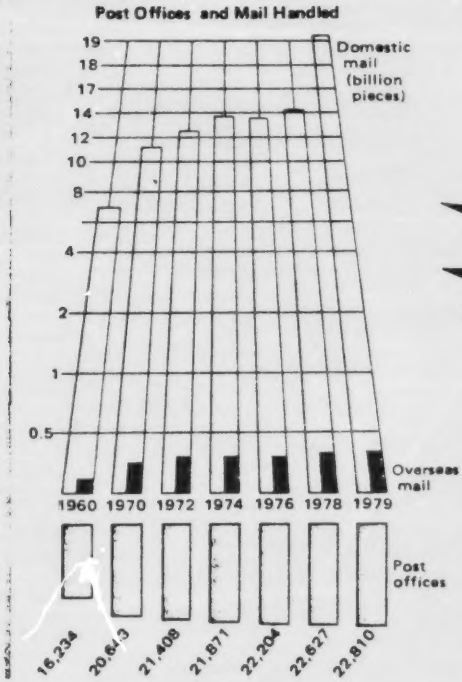
In television too, there are nearly 50 commercial stations (local stations joined into national networks) plus the NHK general and educational channels.

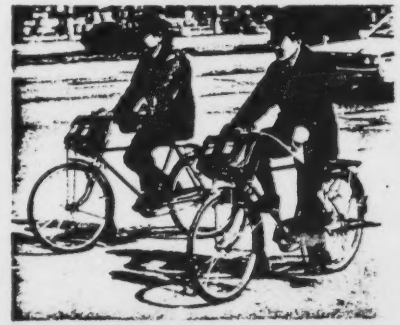
Newspapers may be divided into national, local, and special-interest newspapers. There are five national papers (all with both morning and evening editions), numerous local papers, and innumerable special-interest or trade journals. Most newspapers are home-delivered and available at Japan's many train stations. Circulations for the leading national newspapers top seven million.

There are hundreds of general- and special-interest magazines: news, business, golf, entertainment, history, travel, comics, and more. However, home delivery or subscriptions are the exception, and these are usually bought at newsstands or bookstores.

Perhaps the most conspicuous trend in recent years has been the emerging individualization of "mass" communications. Local newsletters have staged a revival, and there is increasing selectivity in what the individual reads, watches, or listens to. Rather than trying to appeal to everyone at once, publications and programs (including video discs and tapes) now concentrate on specific-interest markets and take careful note of audience feedback.







Source: Japan External Trade Organization

LABOR

The Japanese employment ideal is one of life-long employment at the same company with seniority-based wages and a generous retirement allowance at age 55 or 60.

Even when this ideal is not realized, as it is increasingly not at the smaller companies, most employees see themselves as sharing a common fate with their employers. As a result, labor unions are organized not along guild lines but by company, and no union would wittingly endanger its company's survival with a strike. By the same token, the ideal company "looks after" its employees with personal attention, extensive welfare benefits, and attempts to guarantee their livelihoods even when times are bad.

However, these old patterns are changing with the graying of the population. For one, the desire to postpone retirement is eroding the seniority-based wages. Many people who officially retire from their jobs at age 55 now seek re-employment, and even those who stay on with the same company often forfeit raises in return for the prolongation of employment.

In addition, there are increasing numbers of part-time workers, many of them housewives or students, who do not share their companies' long-term perspective.

Nevertheless, this group-conscious, highly motivated, well-educated, and detail-attentive labor force is perhaps the main factor accounting for what success Japan has enjoyed in improving its standard of living.

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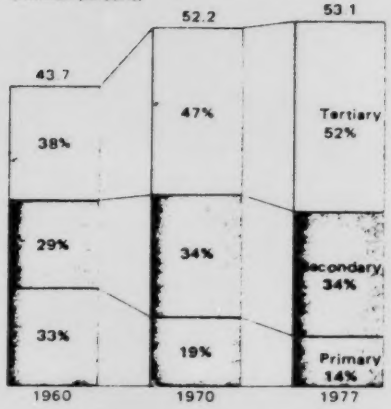
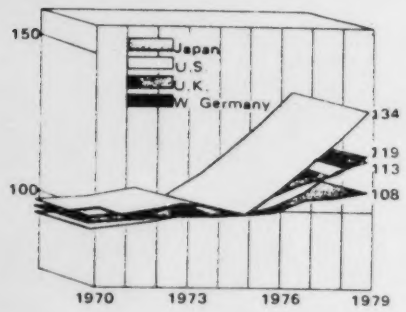
Source: Japan External Trade Organization.

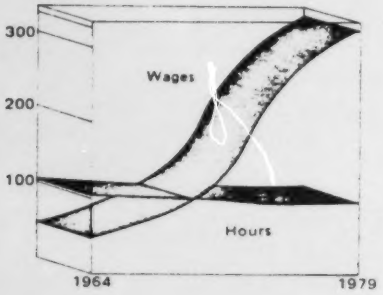
Labor Population by Industrial Sector
(million persons)



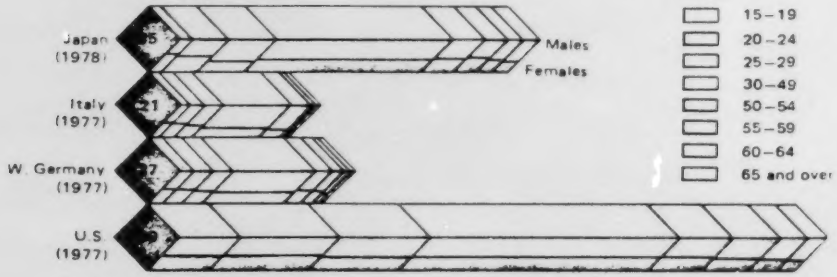
Labor Productivity (1970 = 100)



Real Wages and Hours Worked (1970=100)



Labor Population by Age and Sex
(million persons)



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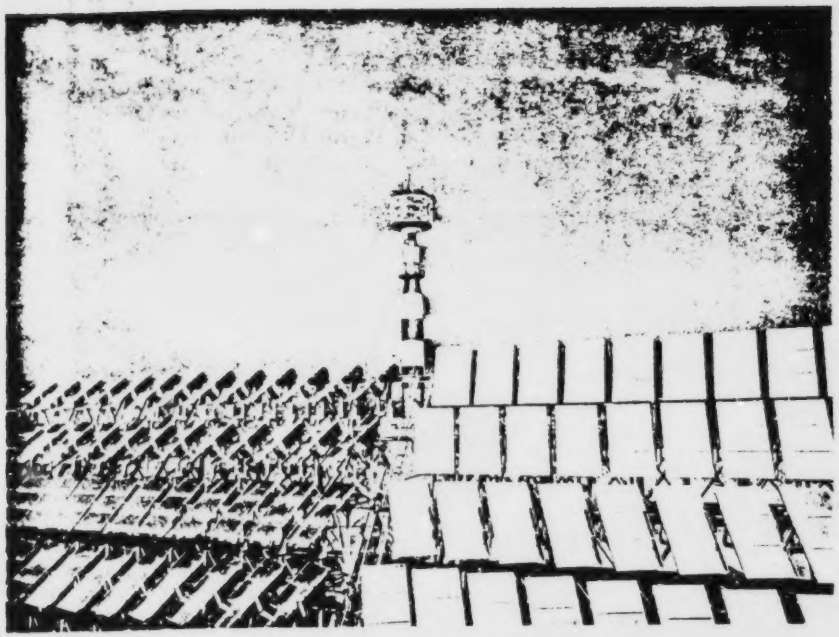
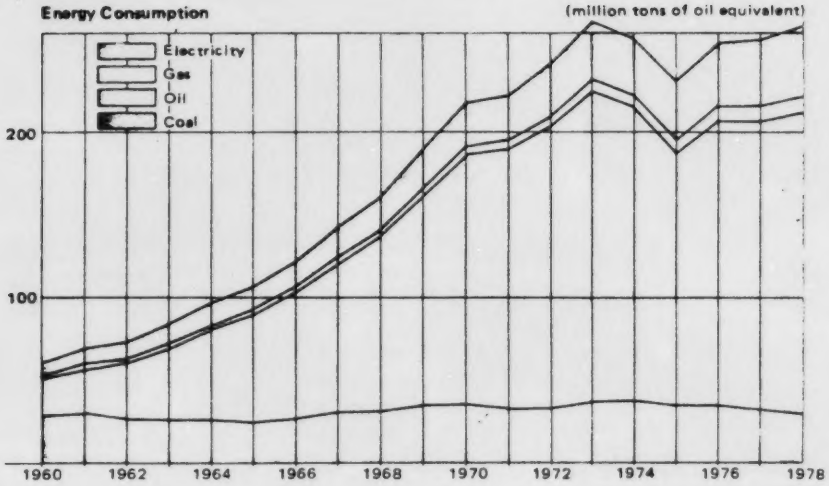


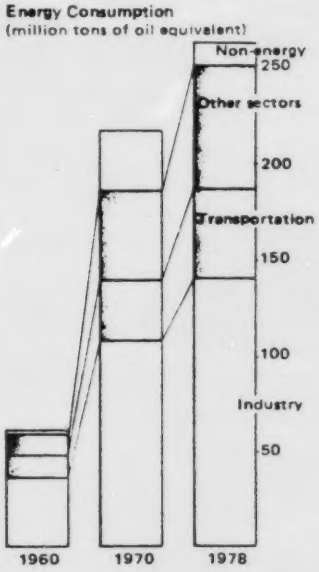
Japan currently relies upon imports for nearly 90% of its energy needs, the only domestic sources being hydroelectricity and a limited amount of coal. Of the imported energy, over 80% is oil, virtually all of Japan's oil being imported.

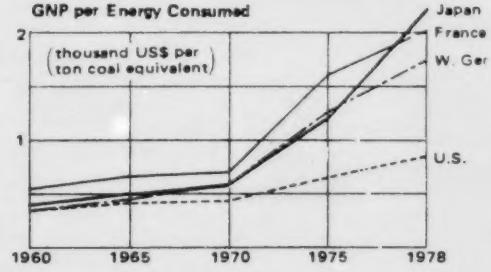
As a result, Japan has been hard hit by the decade of oil price hikes. Since the industrial sector accounts for approximately 60% of Japan's energy consumption, industry has been moving to conserve energy through more efficient use. Households have also cooperated by cutting back on individual travel, resetting thermostats, and insulating.

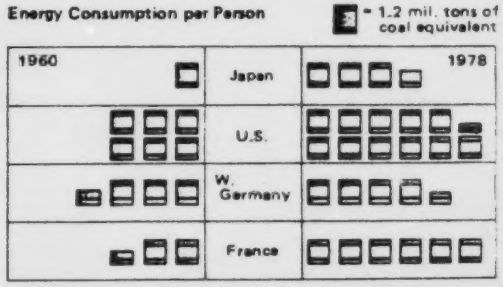
At the same time, vigorous research and development is under way on alternative energies. Nuclear power is a primary alternative for the short term until the year 2000, although expanded use of coal and liquefied natural gas are also planned. Nevertheless, these alternative energies alone will not be sufficient to ensure sustained economic growth. Accordingly, Japan is investing heavily to develop biomass and other synfuels, both domestically and globally in other bilateral or multilateral efforts.

Special programs have also been enacted to promote the use of these new energies, including tax credits for energy-saving plant investment and low-cost financing for homes installing solar units. With such efforts as these, it is hoped to lower Japan's oil dependence to 50% by 1990.









Source: Japan External Trade Organization.

TRADE - IMPORTS

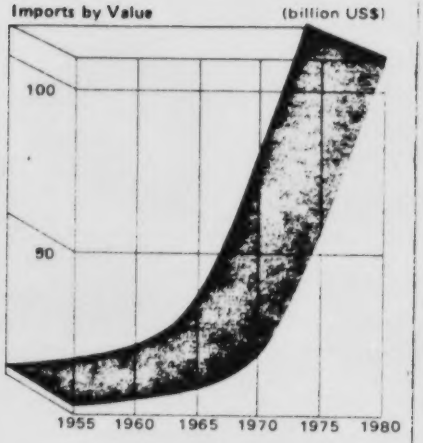
Japanese imports have traditionally centered on raw materials. In the 1950s, these were mineral resources, and in the 1960s hydrocarbon fuels. Going into the 1970s, however, a number of trends converged to alter this pattern.

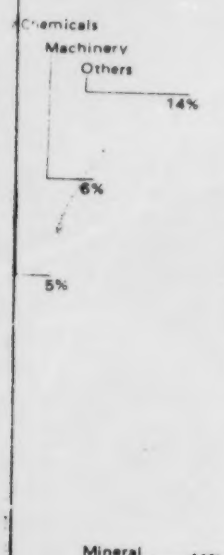
First was the heightened "resource power" as exemplified by OPEC's control over oil prices and production. Second was the change to a floating exchange rate in which the yen's standing on international markets is directly determined by the nation's economic performance and outlook. Third was the emergence of the Newly Industrializing Countries of Asia and Latin America. And fourth was the renewed awareness of common values and economic interdependence among the advanced industrial democracies.

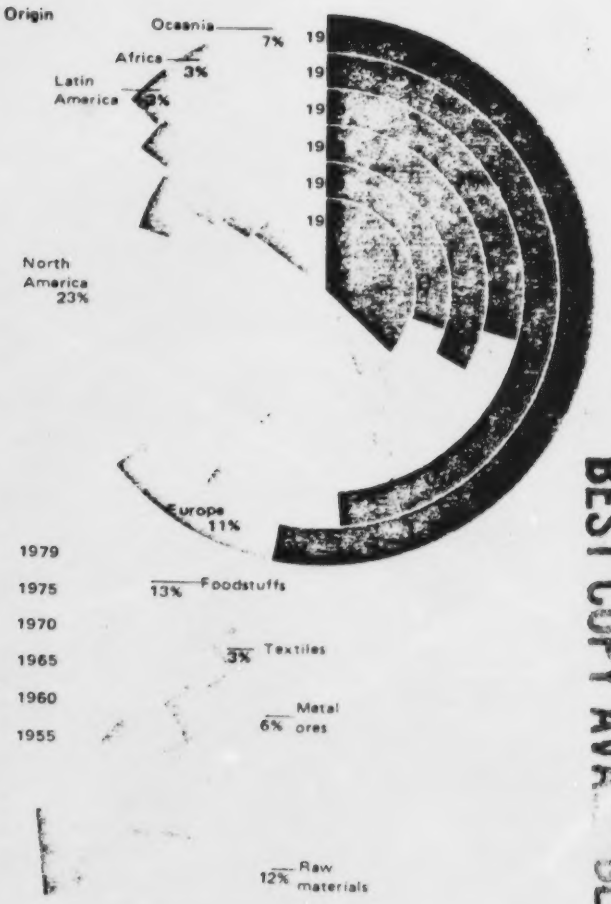
As a result of these developments, the outlook for Japanese imports in the 1980s is for (i) a greater emphasis on source diversification, both by seeking out additional suppliers and by cooperating in the discovery of new reserves, (ii) a greater sensitivity to global market trends, (iii) an increasing horizontal specialization or trading as finished and semi-finished products which were once made in Japan are now imported from the NICs, and (iv) intercomplementary trade in machinery and other manufactured goods.

This greater variety of goods being imported from a broader spectrum of nations is also expected to contribute importantly to enhancing and internationalizing the Japanese standard of living and life style.

145







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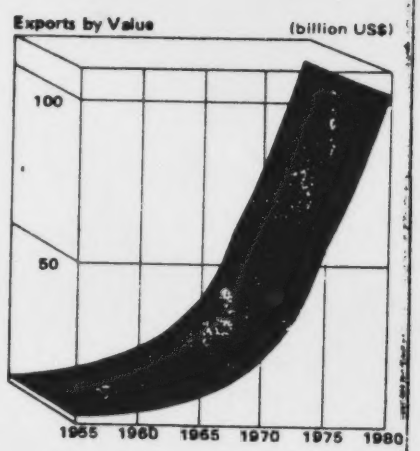
Source: Japan External Trade Organization

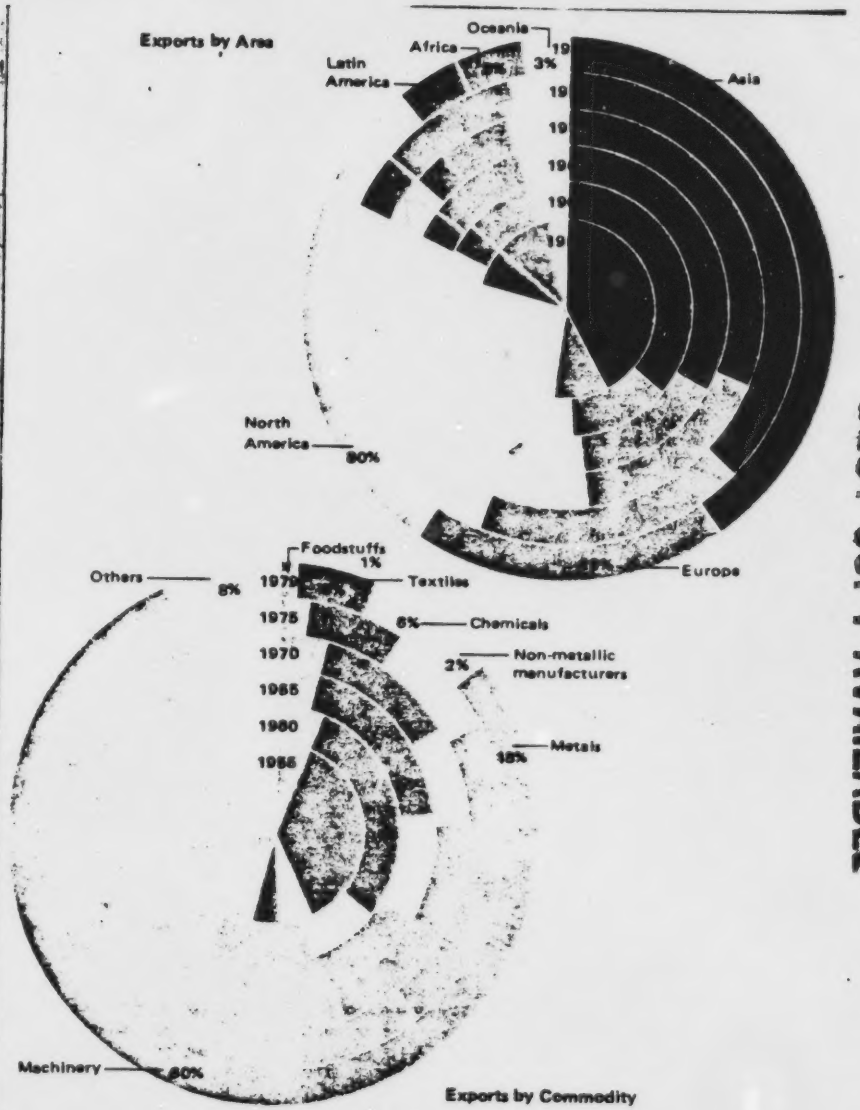
Many of the same international developments which have influenced imports have also affected exports.

The resource-rich nations' desire to build affluent futures for their peoples means that they are often more interested in purchasing technologies and production processes than in buying end products. As a result, systems engineering and plant exports are growing increasingly important.

The yen's float means that prices must change to reflect comparative competitiveness. And the heightened horizontal division of labor among nations is forcing Japanese exports to be more knowledge-intensive than before. Whereas Japan was once a major exporter of textiles, for example, this field has now largely been ceded to other nations which can do it more cheaply; and Japan is instead concentrating on such high-technology products as computers and precision machinery. Nor is this trend restricted to light industry. In steel too, the NICs account for a rapidly growing share of world production.

In addition, because many of the other industrialized democracies also manufacture similar products, there is a conscious desire to spread sales so that exports of a specific product are not excessively concentrated in any one specific market. Nevertheless, this is less of an issue in markets which Japanese industry has created, such as that for "family motorcycles." Japanese exports in the 1980s will thus focus increasingly upon identifying and creating new markets for goods and services. Much of this will be in new and knowledge-intensive fields with greater technical sophistication. At the same time, the traditional effort to adapt products to individual markets will also be maintained.





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Source: Japan External Trade Organization

APPLE II COMPUTER GAME
JAN KEN POM

While I was in Japan, we played this game at an informal party. The Japanese like games and to entertain their guests with songs, poems, music, and skits. You can ply this game with your computer. R stands for rock; s for scissors; p for paper. Rock breaks scissors, scissors cut paper, and paper covers rock.

Simply type in the program exactly like it is written below:

```
New
05  Home
10  Print "While in Japan, we played this game at an informal party.  You
    can play this game with your computer.  Here are the instructions."
15  Print
20  Print "This is a game called Jan Ken Pom (Paper, Scissors, Rock)
25  Print
30  Print "To play this game, make your choice and then type in R for Rock,
    S for scissors, or P for paper."; Input A$
35  Print
40  Print "What is your name";: Input N$
45  Print
50  Print "OK "N$", are you ready to play Jan Ken Pom":; Input A$
55  Print
60  If A$="Yes" then GOTO  75
65  Print
70  Print "OK "N$", Come back when you are." :  GOTO 300
75  DIM B$(4), M$(1)
80  Let B$ = "PSRX"
85  Print "Remember R for Rock, S for Scissors, and P for paper.  R breaks S,
    S cuts P, and P covers R."
90  Print
95  Print "Type X to Stop"
100 Let C = Int (RND (1) * 3 + 1)
110 Input M$
115 Rem **Find out what letter was typed in
120 For I = 1 to 4
125 If M$ = MID$ (B$, I, 1) then GOTO 145
130 Next I
135 Print "I need A R,S,P,X Please"
140 GOTO 110
145 If I = 4 then GOTO 300
150 REM ** Got a Match
155 If C = I then GOTO 215
160 REM ** Got P,R or R,P
165 If C + I = 4 Then 200
170 If C   I Then 185
175 Print "Very Good "N$", You Win ** Computer Had "; MID$ (B$,C,1)
180 GOTO 100
```

```
185  Print "Sorry "N$", Computer Won ** Computer Had "; MID$ (B$,C,1)
190  GOTO 100
195  REM ** Player WON
200  If C  I Then 175
205  REM ** Computer WON
210  GOTO 185
215  Print "Oops! We Match"
220  GOTO 100
300  END
```

Your Screen will show the following:

While in Japan, we Played this game at an informal party. You can play this game with your computer. Here are the instructions.

This is a game called Jan Ken Pom, (Paper, Scissors, Rock)

To play this game, make your choice and then type in R for Rock, S for scissors, or P for paper.

What is your name? (Here student will type in their name)

Ok _____, are you ready to play Jan Ken Pom? No

Ok _____, then come back when you are.

Ok _____, are you ready to play Jan Ken Pom? Yes

Remember R for Rock, S for Scissors and P for Paper. R breaks S, S cuts P, and P covers R.

(Student now types in R,S,P or X. X = Stops Game)

Computer will respond with:

Sorry _____, Computer Wins, Computer had _____

Very Good _____, You win, Computer had _____

I need a R,S,P,X please.

Jan Ken Pom
Aiko de sho

VIII. Music

A. Madame Butterfly

B. Traditional Japanese Songs
1. The Rabbit
2. Cherry Bloom
3. Kuma San (Mr. Bear)
4. Defune (Sailing Time)
5. The Japanese National Anthem (Peaceful Reign)

Note - Another musical you may wish to consider is The Mikado.

MADAME BUTTERFLY

Japanese Lyric Tragedy in three acts by Giacomo Puccini.
Founded on the book of John Luther Long and the drama
by David Belasco. Text by Illica and Giacosa.

The scene is laid in Nagasaki in our own time. The first act takes place on a hill, from which there is a grand view of the ocean and of the town below.

Goro, a marriage broker, shows his new Japanese house to an American naval lieutenant, Pinkerton, who has purchased it in Japanese fashion for 999 years, with the right of giving monthly notice. He is waiting for his bride Cho-Cho-San, called Butterfly, whom he is about to wed under the same queer conditions for one hundred yens (a yen about one dollar).

Butterfly's maid Suzuki and his two servants are presented to him, but he is impatient to embrace his sweetheart, with whom he is very much in love.

Sharpless, the United States consul, who tells him much good of the little bride, warns him not to bruise the wings of the delicate butterfly, but Pinkerton only laughs at his remonstrances.

At last Butterfly appears with her companions. At her bidding, they all shut their umbrellas and kneel to their friend's future husband, of whom the girl is very proud. Questioned by the consul about her family, she tells him that they are of good origin, but that, her father having died, as a geisha (dancing girl) she has to support herself and her mother. She is but fifteen and very sweet and tender-hearted.

When in procession her relations come up, they all do obeisance to Pinkerton. They are all jealous of Butterfly's good luck and prophesy an evil end, but the girl perfectly trusts and believes in her lover and even confides to him that she has left her own gods, to pray henceforth to the God of her husband.

When Pinkerton begins to show her their house, she produces from her sleeve her few precious belongings. These are some silken scarfs, a little brooch, a looking-glass, and a fan; also a long knife, which she at once hides in a corner of the house. Goro tells Pinkerton that it is the weapon with which her father performed "seppuku" (killed himself). The last things she shows her lover are some little figures representing the souls of her ancestors.

When the whole assembly is ready, they are married by the commissary. Pinkerton treats his relations to champagne, but soon the festival is interrupted by the dismal howls of Butterfly's uncle, the bonze (Buddhist monk), who climbs the hill and tells the relations that the wretched bride has denied her faith, and has been to the mission-house, to adopt her husband's religion. All turn from her with horror and curse her. But Pinkerton consoles his weeping wife, and the act closes with a charming love-duet.

The second act shows Butterfly alone. Pinkerton has left her, and she sits dreamily with her faithful maid Suzuki, who vainly implores her gods to bring back the faithless husband. The young wife, who has been waiting three long years for his return, still firmly believes his promise to come back when the robin should build its nest. She refuses a proposal of marriage from Prince Yamadori, who has loved her for years, and now tries again to win the forsaken

wife. She answers him with quiet dignity, that, though by Japanese law a wife is considered free as soon as her husband has left her, she considers herself bound by the laws of her husband's country, and Yamadori leaves her.

Sharpless now enters with a letter he has received from Pinkerton. Not daring to let her know its contents at once, he warns her that her husband will never return, and advises her to accept Prince Yamadori's offer. Butterfly is at first startled and alarmed, but soon she recovers herself, and beckoning to Suzuki, she shows Sharpless her little fair-haired, blue-eyed boy, begging the consul to write and tell her husband that his child is awaiting him.

Sharpless, deeply touched, takes leave of her, without having shown the letter, when Suzuki enters screaming and accusing Goro, who has goaded her to fury, by spreading a report in the town that the child's father is not known.

"You lie, you coward!" cries Butterfly, seizing a knife to kill the wretch. But suppressing her wrath she throws away the weapon and kicks him from her in disgust. Suddenly a cannon-shot is heard. Running on to the terrace, Butterfly perceives a war-ship in the harbor, bearing the name "Abraham Lincoln." It is Pinkerton's ship.

All her troubles are forgotten; she bids her maid gather all the flowers in the garden; these she scatters around in profusion. Then she brings her boy, and bids Suzuki comb her hair, while she herself rouges her pale cheeks and those of her child. Then they sit down behind a partition in which they have made holes, through which they may watch the ship and await Pinkerton's arrival.

The third act finds them in the same position. Suzuki and the child have fallen asleep, while Butterfly, sleepless, watches for Pinkerton. Suzuki waking sees that it is morning and begs her mistress to take some rest. Butterfly, taking her child in her arms, retires into the inner room.

A loud knock is heard, and Suzuki finds herself in the presence of Sharpless and Pinkerton. The latter signs to her not to waken Butterfly. Suzuki is showing him the room adorned with flowers for his arrival, when she suddenly perceives a lady walking in the garden and hears that she is Pinkerton's lawful American wife.

Sharpless, taking the maid aside, begs her to prepare her mistress for the coming blow and tells her that the foreign lady desires to adopt her husband's little boy. Pinkerton himself is deeply touched by the signs of Butterfly's undying love. Full of remorse, he entreats Sharpless to comfort her as best he can, and weeping, leaves the scene of his first love-dream.

His wife Kate returning to the foot of the terrace, sweetly repeats her wish to adopt the little boy, when Butterfly, emerging from the inner room, comes to look for her long-lost husband, whose presence she feels with the divination of love. Seeing Sharpless standing by a foreign lady, and Suzuki in tears, the truth suddenly bursts upon her. "Is he alive?" she asks, and when Suzuki answers "yes," she knows that he has forsaken her.

Turned to stone, she listens to Kate's humble apologies and to her offer to take the child. By a supreme effort she controls herself. "I will give up my child to him only; let him come and take him; I shall be ready in half an hour," she answers brokenly.

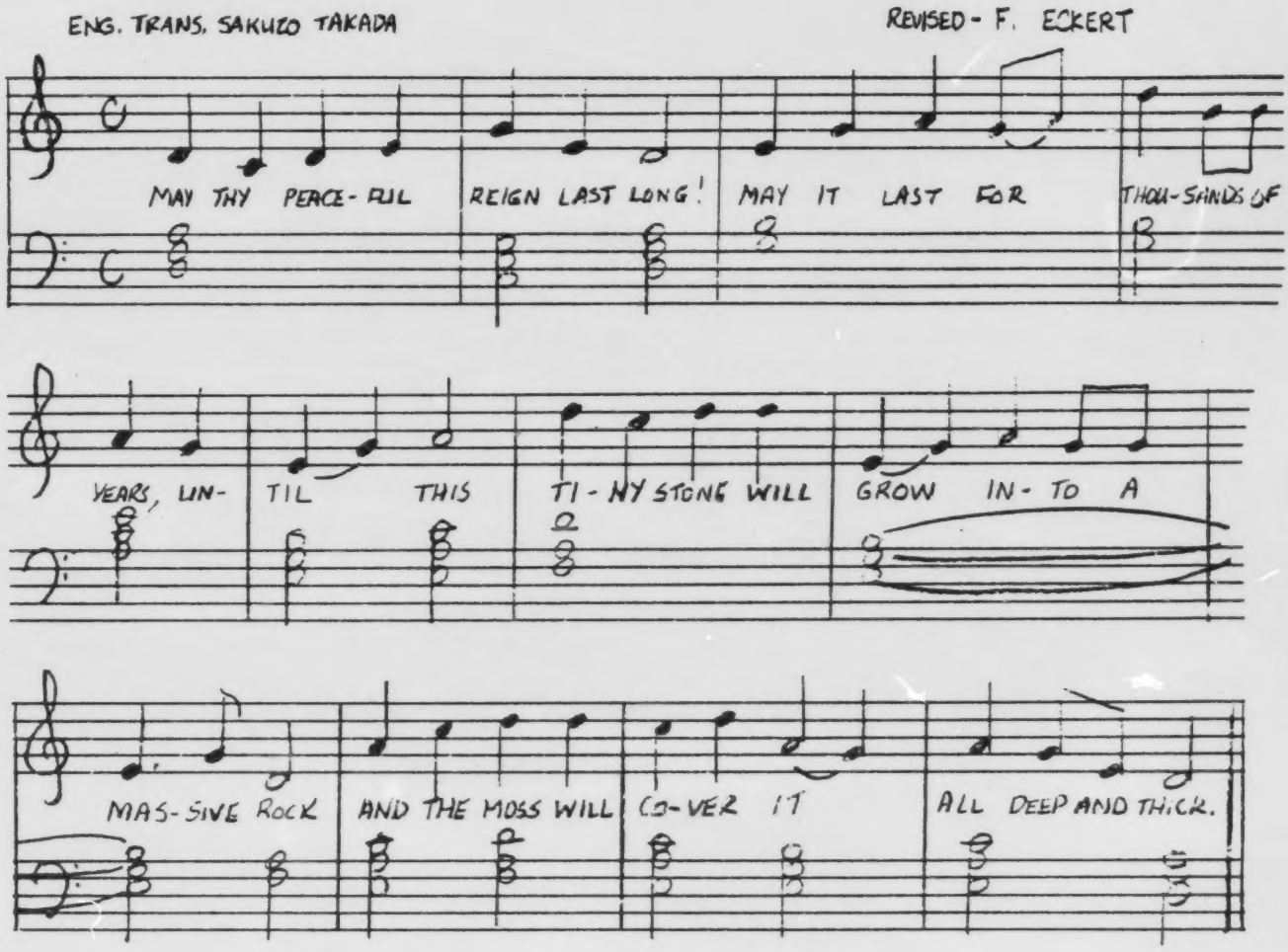
When Sharpless and Kate have left her, Butterfly sends Suzuki into another room with the child. Then, seizing her father's long knife, she takes her white veil, throwing it over the folding screen. Kissing the blade, she reads its inscription, "Honorably he dies who no longer lives in honor," and raises it to her throat. At this moment the door opens, and her child runs up to his mother with outstretchec arms. Snatching him to her bosom, she devours him with kisses, then sends him into the garden. Seizing the knife once more Butterfly disappears behind the screen, and shortly afterward the knife is heard to fall.

When Pinkerton's call, "Butterfly," is heard, she emerges once more from the background and drags herself to the door; but there her strength fails her and she sinks dead to the gound.

Source: Stories of the Operas, International Library of Music for Home and Studio, Vol. IV, The Opera, The University Society, Inc., N.Y., 1948.

JAPAN

THE PEACEFUL REIGN


ENG. TRANS. SAKUZO TAKADA
REVISED - F. ECKERT
MAY THY PEACE-FUL REIGN LAST LONG! MAY IT LAST FOR THOU-SANDS OF
YEARS, UN- TIL THIS TI-NY STONE WILL GROW IN-TO A
MAS-SIVE ROCK AND THE MOSS WILL CO-VER IT ALL DEEP AND THICK.

Note: This section on music was put together with the help of Rebecca Andrews. Ms. Andrews is one of the finist musician/ educators in the United States.

CHERRY BLOOM

JAPANESE FOLK SONG
CHER-RY BLOOM, CHER-RY BLOOM, GENT-LY SWAY-ING IN THE AIR,
SWEET THE FRA-GRANCE EV-ERY-WHERE, PET-ALS SOFT AND COL-ORS BRIGHT,
FLOAT-ING CLOUDS THAT SEEM TO SAY: COME AND SEE, COME AND SEE,
COME AND SEE THE CHER-RY BLOOM.

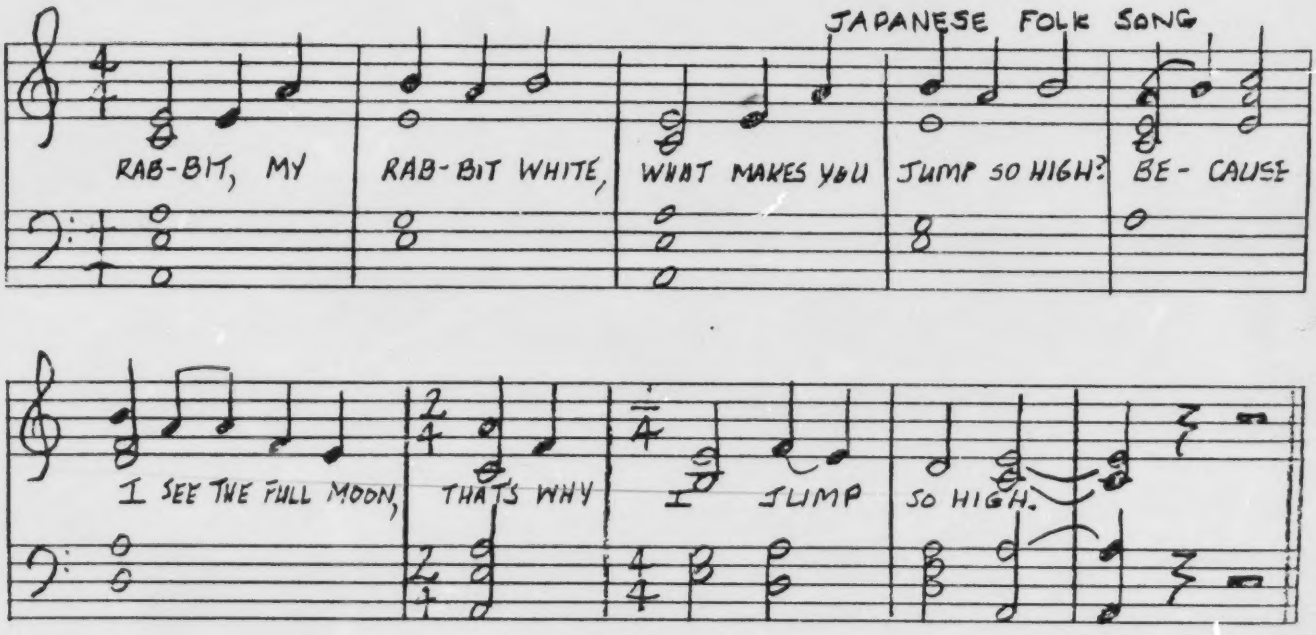
Source: Disccvering Music Together Series. Follett Publ., Revised Edit., 1970.

KUMA SAN

JAPANESE FOLK SONG
KU-MA SAN, KU-MA SAN, RIGHT TURN A- ROUND. KU-MA SAN,
KU-MA SAN, HANDS TOUCH THE GROUND. KU-MA SAN, KU-MA SAN,
SKIP-PING WITH YOUR ONE FOOT, KU-MA SAN, KU-MA SAN. "SA-YO
7 MA- ZA."

Source: Discovering Music Together Series. Follett Publ., Revised Edit., 1970.

THE RABBIT

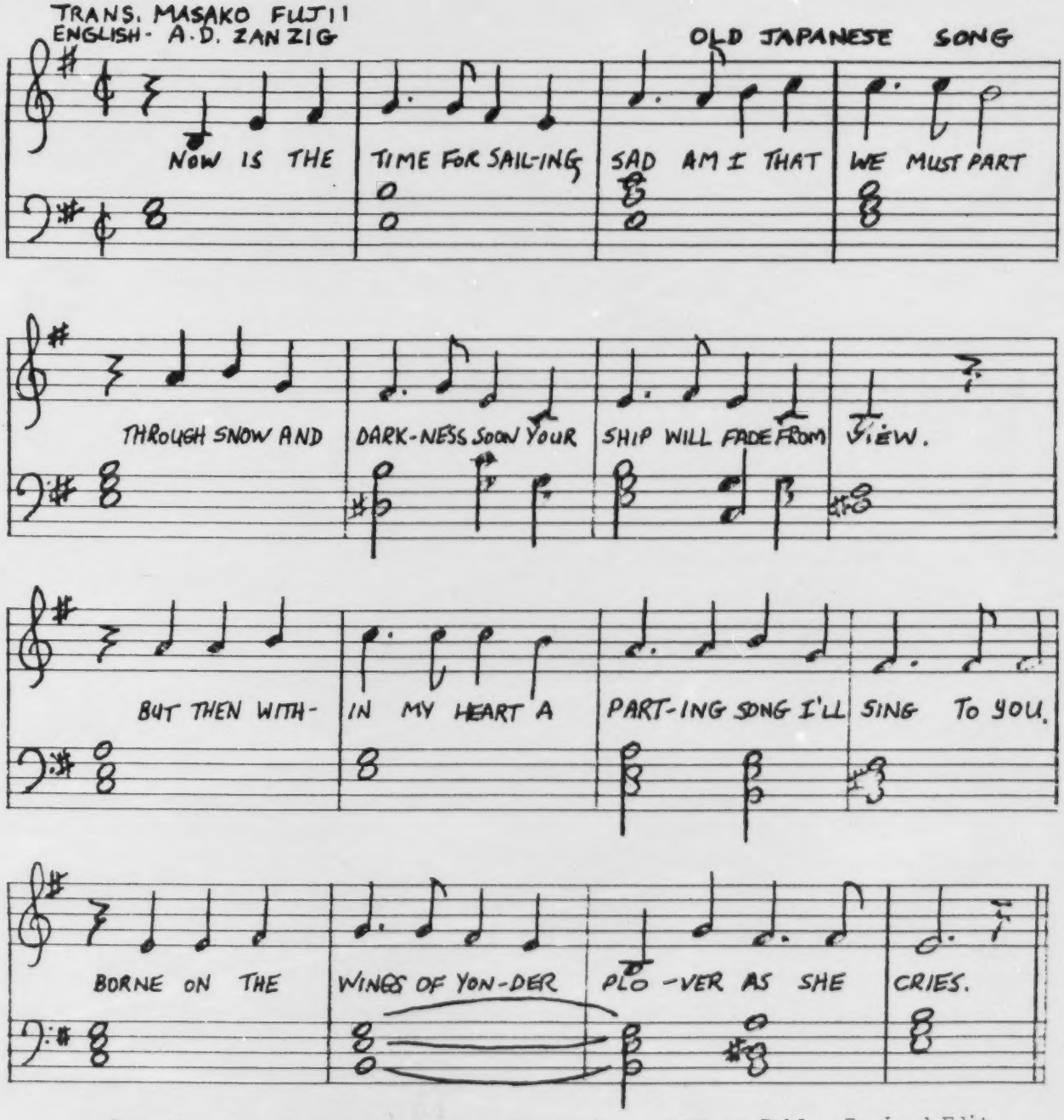


Source: Discovering Music Together Series. Charles Leonard, Beatrice Krone, Irving Wolfe, Margaret Fullerton. Follett Publ., Revised Edit., 1970.

DEFUNE
(SAILING TIME)

TRANS. MASAKO FUJII
ENGLISH- A.D. ZANZIG

OLD JAPANESE SONG


NOW IS THE TIME FOR SAIL-ING, SAD AM I THAT WE MUST PART
THROUGH SNOW AND DARK-NESS SOON YOUR SHIP WILL FADE FROM VIEW.
BUT THEN WITH- IN MY HEART A PART-ING SONG I'LL SING TO YOU.
BORNE ON THE WINGS OF YON-DER PLO-VER AS SHE CRIES.

Source: Discovering Music Together Series. Follett Publ., Revised Edit., 1970.

JAPANESE MUSIC-A SIMPLIFIED ANALYSIS

Japanese music is distinguished from Western music most easily through the elements of Pitch and Timbre, with little Dynamic variation in the sound production levels being employed.

I. FORM

Japanese music can be grouped into 2 basic categories:

A. Folk Music-comes generally from the rural areas but in the 20th century has taken on a strong Western influence. Subject include nature, work, sea chanties and other similar folk-type material.

B. Court Music-GAGAKU, performed by members of the court.

Music is also a part of the theatrical traditions of Japan as exemplified in the Kabuki Theatre, Bunraku, and Noh Drama:

Kabuki-combines both dancing and drama in a highly stylized manner. Includes three music groups:

GEZA-off-stage music for giving cues and setting moods

A HAYASHI group-onstage, singing accompanied by a SAMISEN

JOJURI-narrative music

Bunraku-puppet theatre. Includes a KIDAYU, performer who is both a good singer and a good actor; accompanied by the SAMISEN

Noh-includes vocalists plus an accompaniment group of 4 instruments (See Timbre):

TAIKO
KO TSUZUMI
O TSUZUMI
NOKAN

II. TIMBRE

A. Voices-usually sing in unison without harmony. When harmonized is usually at the 2nd, 4th, or 5th, as opposed to the Western 3rd and 6th. Singers almost always accompanied by an instrument. Japanese languages are easily sung because their vowel sounds correspond to those of English.

B. Instruments-rarely perform solo but are used for dance or to accompany voices. Better known instruments include:

KOTO-13 strings of wound silk and uniform thickness stretched along a convex curve of soft wood 6 feet long and 10 inches wide. Soundholes are in the flat underside; moveable bridge for tuning.

SHAKUHACHI-end-blown bamboo flute, usually 1.8 Japanese feet long. Historically, Shakuhachi players were spies for the royal courts who used to wander about in disguise, playing their instruments and listening for news to carry back to the palace.

SAMISEN-lute-like instrument with a skin-covered belly and 3 strings, often played with a wide bone plectrum(pick).

TAIKO-floor drum

KO TSUZUMI-shoulder drum

O TSUZUMI-side drum

NOKAN-flute

HICHIRIKI-short, double reed wind instrument of cone shape with larger end being at mouthpiece

KAKKO-small barrel drum

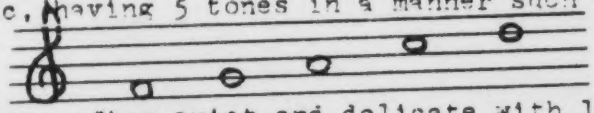
BIWA-pear-shaped lute

SHO-mouth organ

SHOKO-small hanging gong

III. PITCH

One of the main differences between Japanese and Western music is the Japanese use of quarter tones. The western octave includes twelve half-steps but the Japanese octave includes the more complicated 24 quarter-tone breakdown. Many scales are Pentatonic, having 5 tones in a manner such as:



The melodies are often quiet and delicate with limited ranges, phrases of irregular length, and short tonal patterns in repetition. Many of these melodies can be effectively performed on recorder to achieve an Oriental timbral effect.

IV. TEXTURE

Usually consists of melody plus harmonic accompaniment. Voices often sing in unison with occasional polyphonic interplay between voices and instruments.

V. HARMONY - at 2nd, 4th, or 5th when employed.

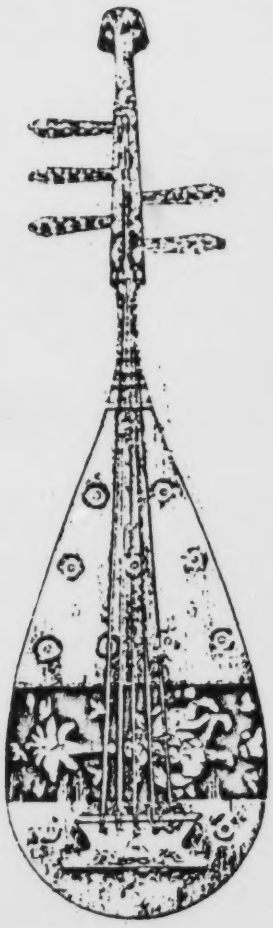
VI. RHYTHM

Usually somewhat free except in dance music. When regular rhythms exist, usually are duple meter.

VII. DYNAMICS - usually very little dynamic variation.

JAPANESE MUSICAL INSTRUMENTS

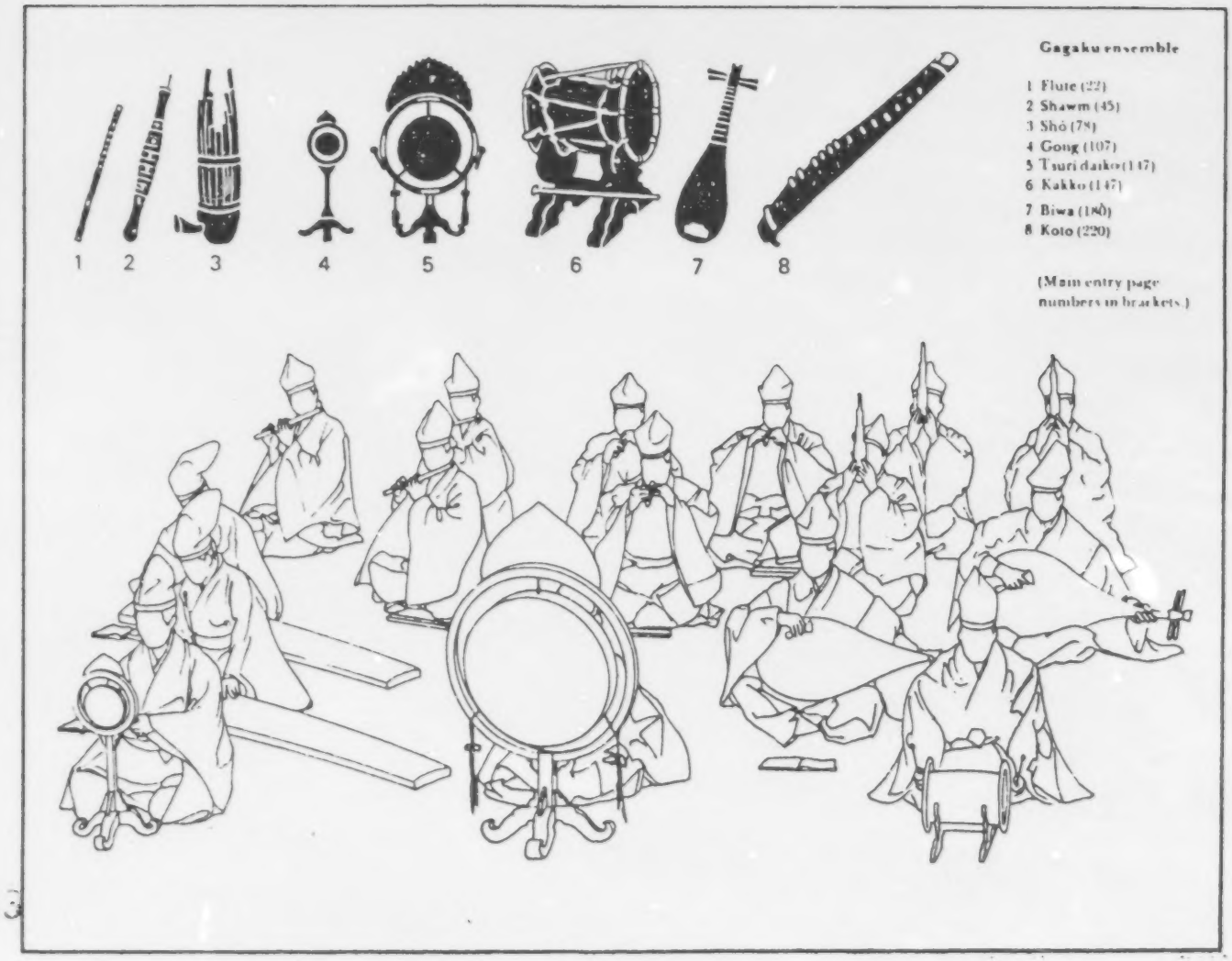
The
BIWA



SAMISEN

Source: Gilbert and Sullivan and Their Victorian World. Christopher Hibbert, American Heritage Publication, New York, 1976.

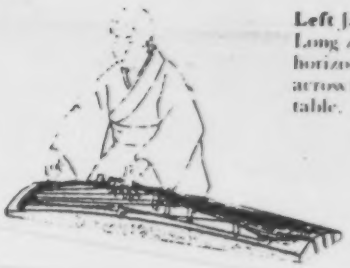
Musical Instruments of the World. The Diagram Group, USA. Paddington Press, Ltd., Two Continents Publishing Group, 1976.



Left Japanese gagaku ensemble. Gagaku is the classical music of Japan. The melody is played by the shawms and side-blown flutes and reinforced and harmonized in a simple fashion by the shô. Biwas and kotos are used to play an abstracted version of the melody and sometimes provide a simple accompaniment. The percussion instruments – gong and drums – emphasize the strong beats and add stability to the rhythm.

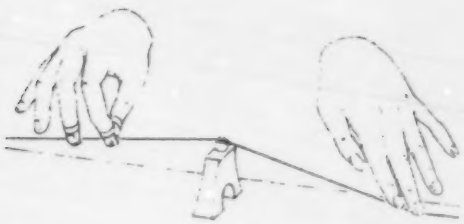
Long zithers

An important group of Far Eastern stringed instruments can conveniently be classified as long zithers. Most of them have long board resonators with a slightly arched surface, but others have long tube resonators. The Chinese ch'in has no bridges, but most long zithers have bridges that are movable. Long zithers are played by plucking, either with the fingertips and thumb or with plectra.



Left Japanese koto player. Long zithers are laid horizontally on the floor, across the knees, or on a low table.

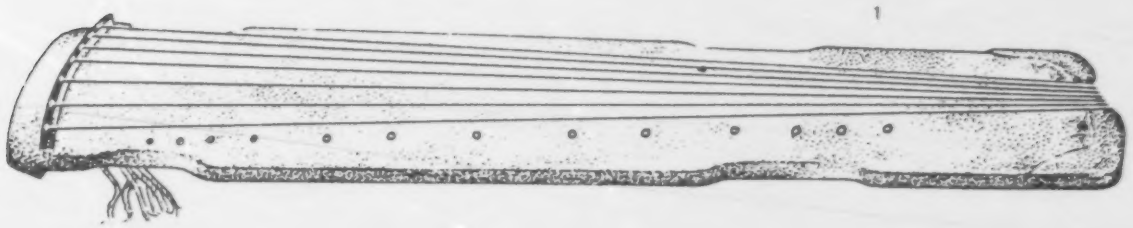
Left Plectra for playing the Japanese koto. The player uses three long ivory plectra on the thumb and the index and middle fingers of the right hand. The Burmese mgyaun and the Thai chakay are usually played with a single plectrum made of ivory, metal, or tortoiseshell



Left Playing technique for long zithers with movable bridges. The player uses his left hand to alter the pitch slightly by pressing on the string behind the bridge while plucking it with his right hand. On the unfretted ch'in the left hand is used to stop the strings and to produce harmonics

Above Movable bridges in different positions on a long zither. The player uses movable wood bridges to change the vibrating length and so alter the pitch of strings. This is important since much Eastern music is based on a variety of scales made up of notes of slightly different pitches.

Below Chinese ch'in (1) and Japanese kotos (2 and 3). The ch'in is the classical long zither of China and was played 2000 years ago. Stopping positions for the seven strings are indicated by ivory disks inlaid in the soundboard. The Japanese koto has 13 silk strings that pass over movable bridges.



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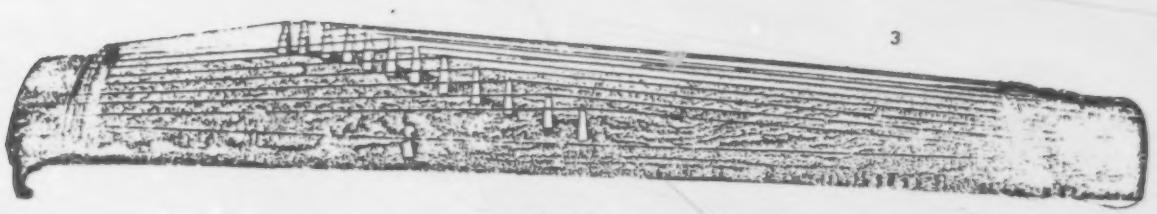
2



3

XI. Art

A. Origami

B. Hand Shadows

C. Print Making

D. Kite Making

E. Lantern Making

F. Japanese Fans

E. Paper Mache
   1. For No Mask Making (See Literature Section)
   2. Puppets (See Literature Section)

F. Tie Dye

G. Coloring Sheets

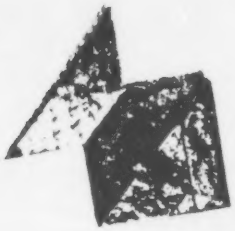
H. How to Make Tatami Mats

I. Japanese Type Scroll

J. Cane Pipes

Origami

The following directions will make a Shogun Warrior's Hat, a turtle, or a fish. Since I purchased this book in Japan, and it is written in Japanese, I cannot give you a source. However, there are many good books written about paper folding and I would suggest: Paper Folding for Beginners, by William D. Murray and Francis J. Rigney, Dover Publications, Inc., New York, 1960. The cost of this book is $1.00



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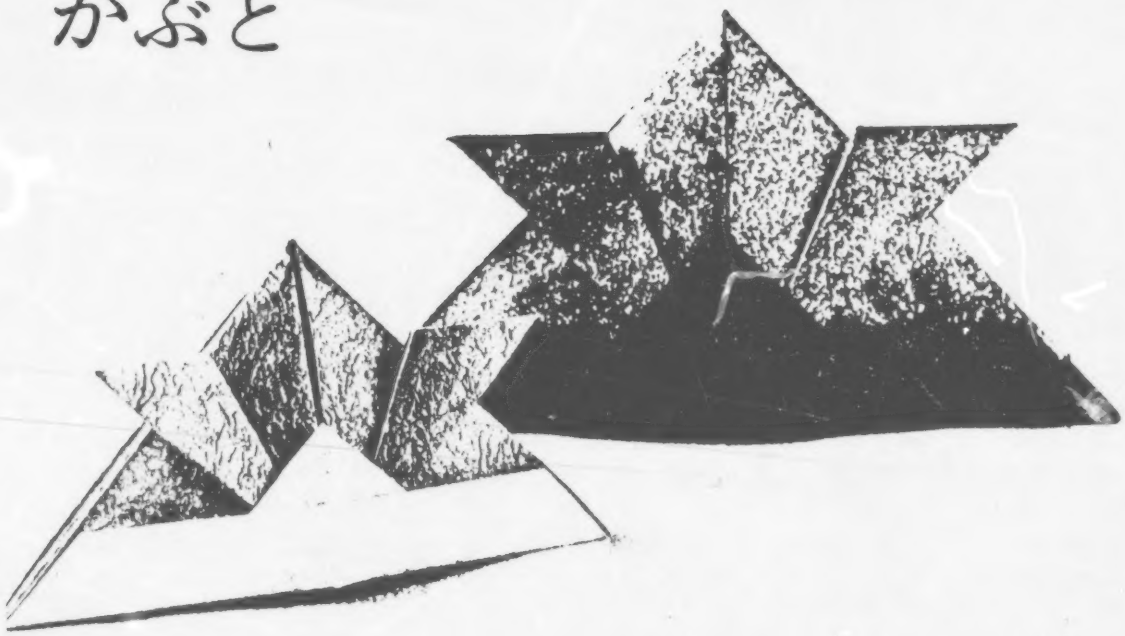

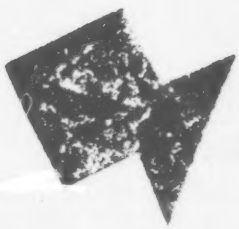

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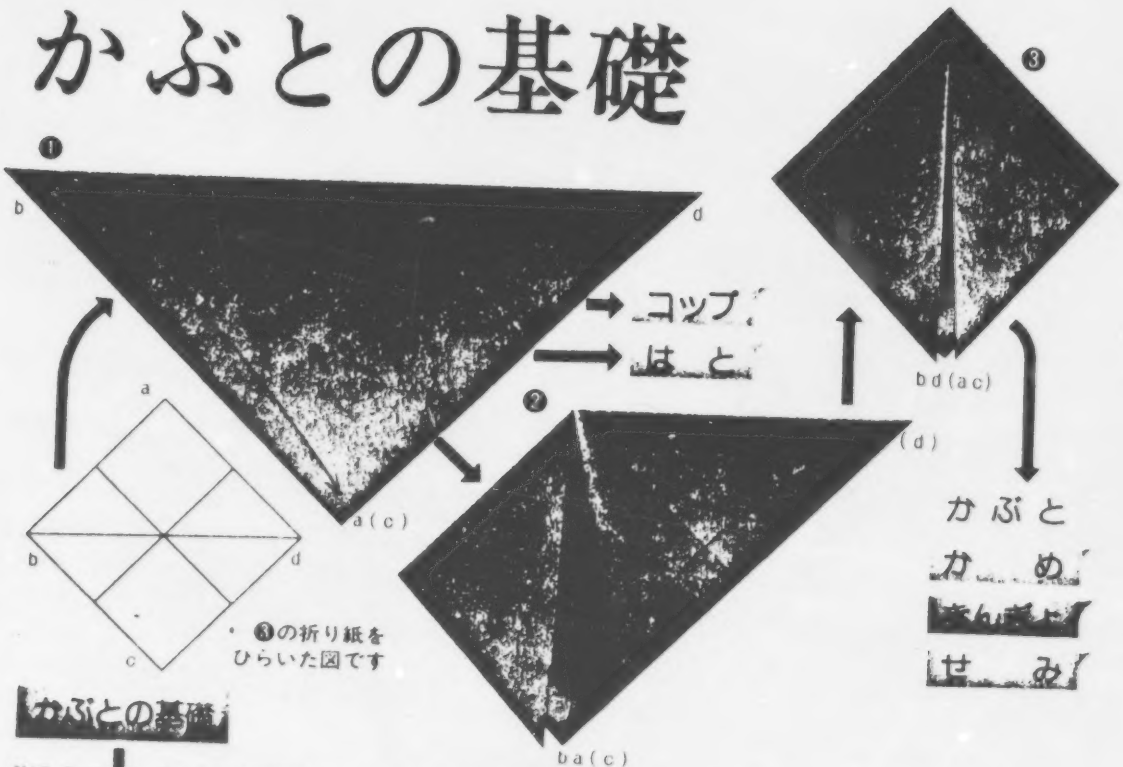

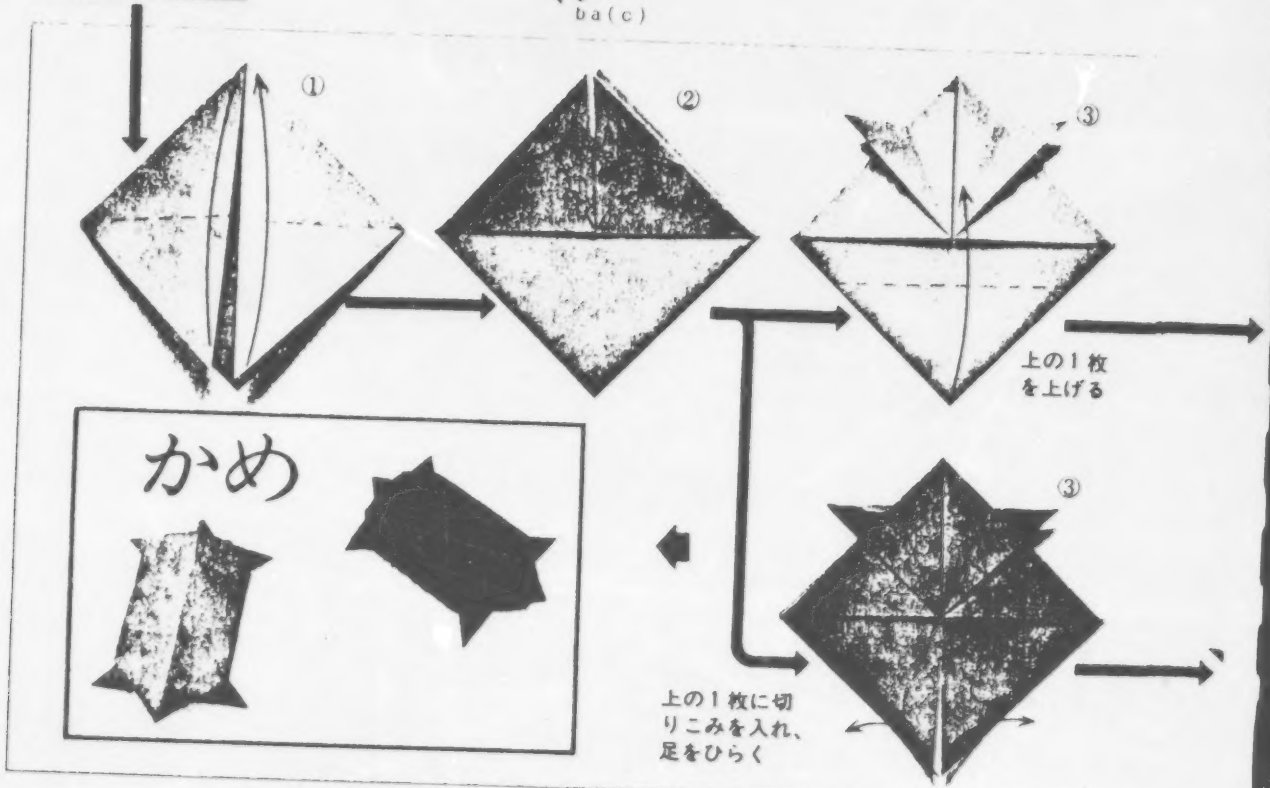

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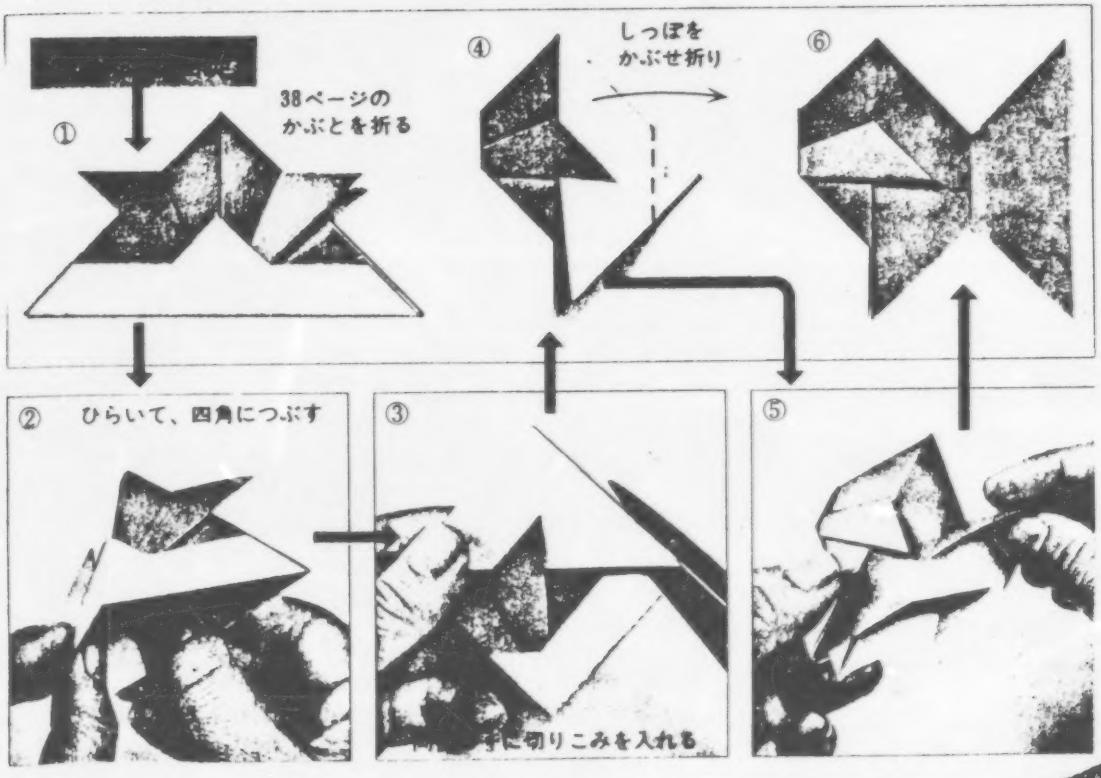

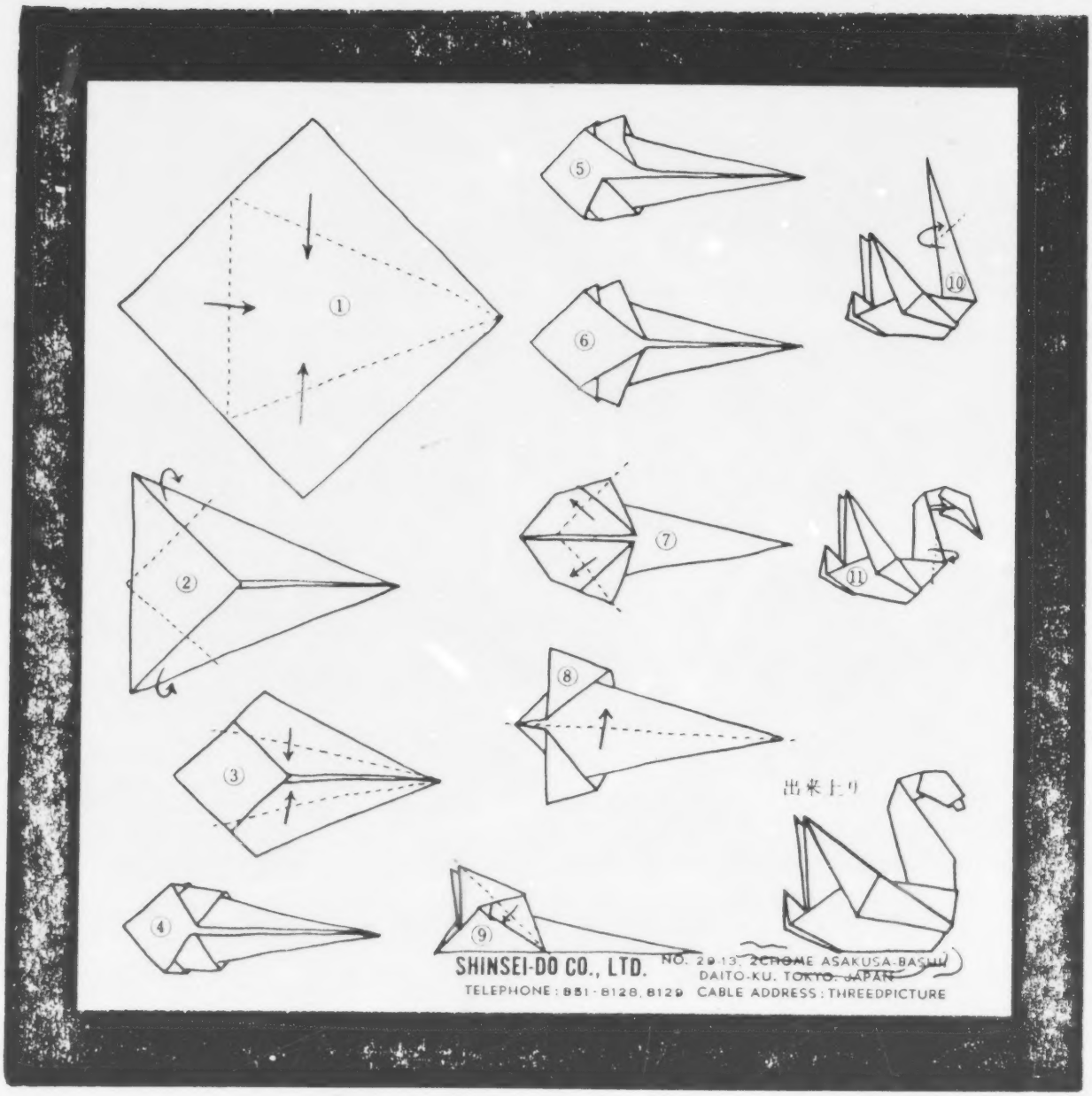
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HOW TO MAKE A
JAPANESE LADY OUT OF PAPER

One of the Japanese ladies who volunteered to help me with the Oakwood Japanese Cultural Festival gave me these instructions. She spent hours at our "Girl's Day" Celebration showing students how to make the dolls. They were a tremendous success, and not very difficult to make. Here's how you do it:

1. Use pretty wrapping paper or leftover wallpaper to make the doll.

2. Start with a piece of paper 6 cm wide and 9 cm long.

3. Fold the top down ½ cm and then fold the paper in thirds. Open it up to look like the drawing on back. Left corner = A; Right corner = B.

4. Glue a piece of thread at least 30 cm long in the middle of the paper and fold corner A. The thread can be used to hang the doll.

5. Cut a piece of paper 11 cm long and 1 cm wide. Fold it in half lengthwise.

6. Then fold it in the three steps shown on back.

7. Slip this piece under fold A and glue the end down to the center of the paper and to fold A.

8. Fold over corner B.

9. Turn in right side on fold. Turn in left side on fold.

10. Cut a piece of paper 1 cm wide and 4 cm long for a belt to fold around her middle. Glue the ends down in the back.

11. Cut a piece of paper 7 cm wide and 8 cm long with rounded corners for sleeves. Snip in 2 cm twice on the top and bottom about 2 cm apart.

12. Cut away half of the top and bottom flaps.

13. Glue one tab of the sleeves to the back of the lady at her waist.

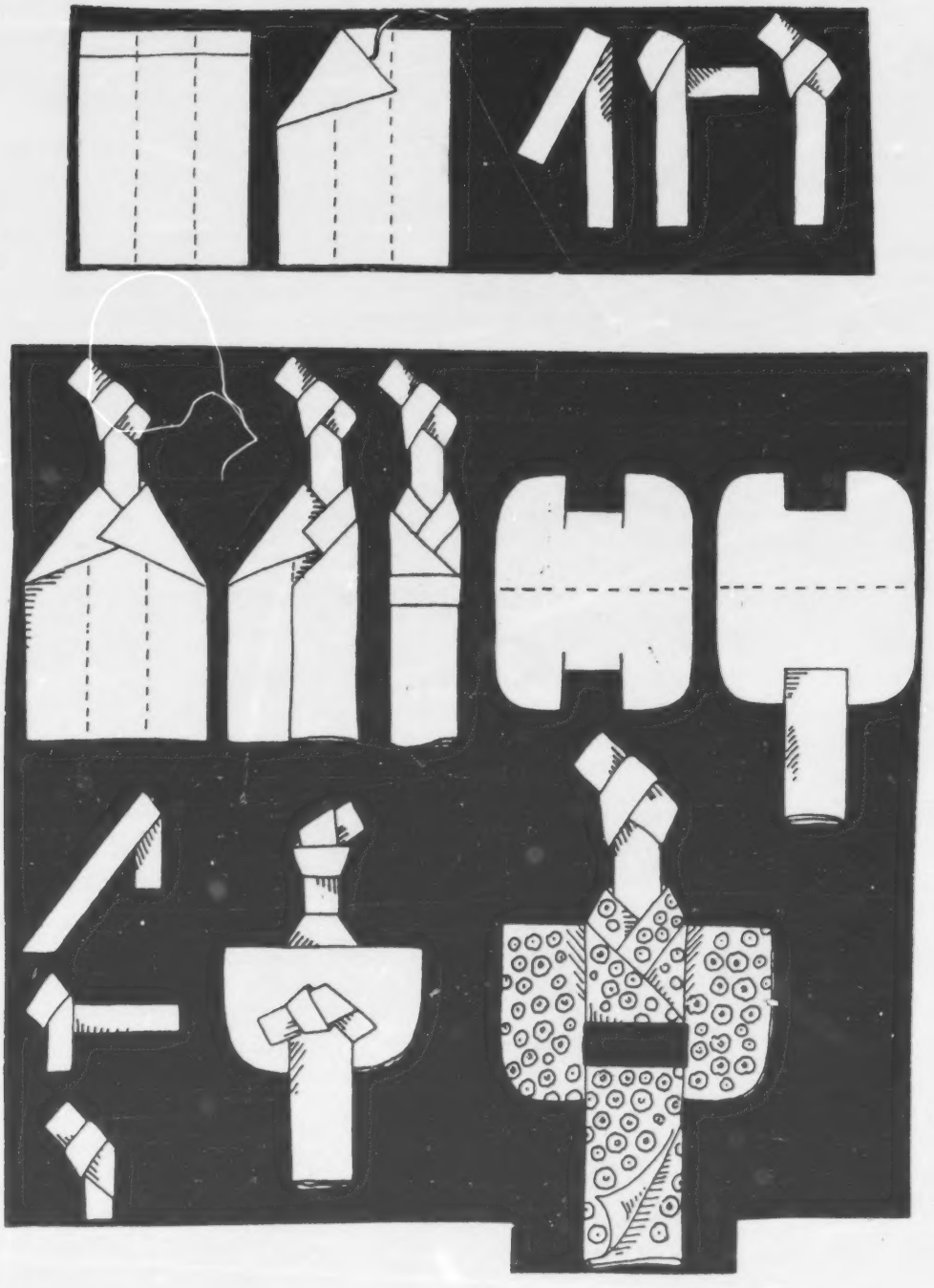
14. Fold the sleeves down.

15. Cut a piece of paper 1 cm wide and 6 cm long and fold it in half lengthwise for the bow.

16. Then fold the bow in the three steps shown on back.

17. Glue the bow to the tab on the sleeves.

HOW TO MAKE A
JAPANESE LADY OUT OF PAPER



Source: Nature Crafts. Mary Elizabeth Johnson, Katherine Pearson. Oxmoor House Inc. 1980.

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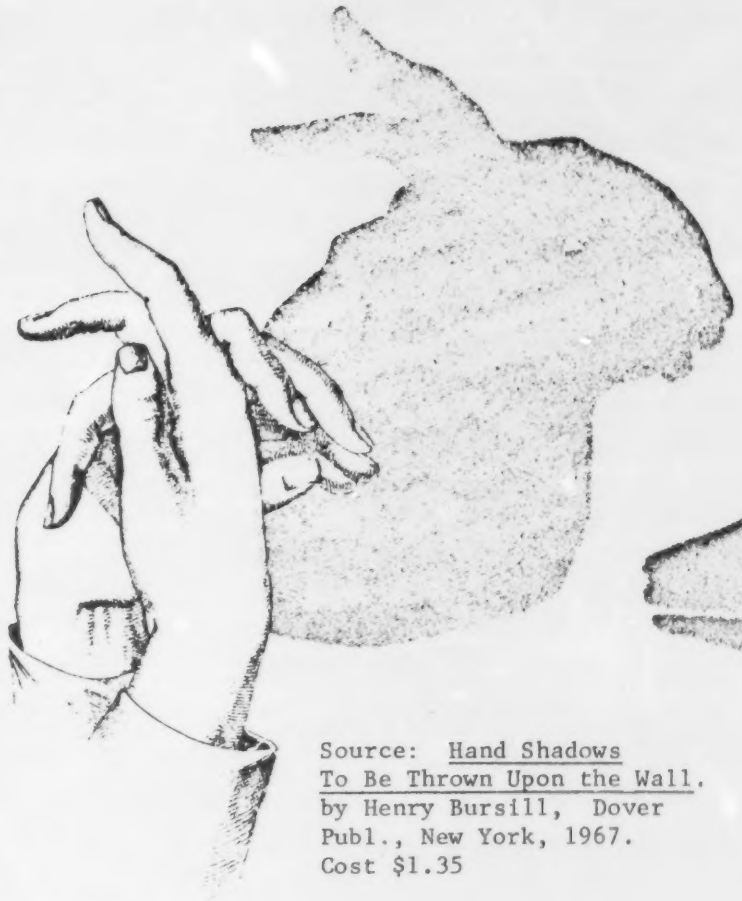
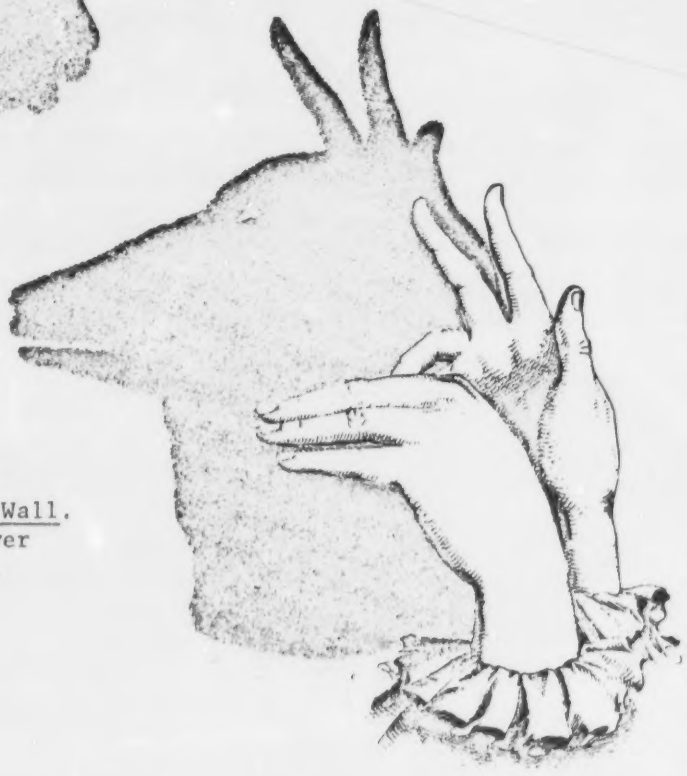
Hand Shadows

At some time or other most of us have amused ourselves by casting shadows on the wall with our hands. Hand shadows are an ever-popular diversion, especially with the young. Just like in the United States, the children of Japan like to make designs with their hands. Here are a few that will delight most children:





Source: Hand Shadows
To Be Thrown Upon the Wall.
by Henry Bursill, Dover
Publ., New York, 1967.
Cost $1.35

HOW TO MAKE PRINTS

Paper

Any kind of paper is useful and different surfaces produce a variety of effects. Here are a few suggestions: mimeograph paper; tracing paper; construction paper; tissue paper; newsprint which is white; drawing paper.

Printing inks

There are two main types of printing ink: water-based printing ink which is soluble in water for cleaning purposes; oil-based printing ink which is soluble in turpentine or white spirit. These two inks can be obtained in tubes or pots from your art store. They give the best effect if only about half an inch is squeezed out on to the palette and then the roller is used to spread the color evenly over a large area. We say that this "breaks down" the ink and gives a finer result.

Homemade printing ink can be made by mixing one teaspoonful of powder paint with a teaspoonful of white paste or ready-mixed wallpaper paste (such as Metylan) to make a stiff, tacky paste.

Paints

Use poster color. This is powder color ready-mixed with water and can be obtained from all art stores and some large stationers in tubes or glass jars.

Rollers (Brayers)

Rollers are made from firm rubber and roll over ink or paper by means of a metal bracket and wooden handle. If you cannot obtain one of these rollers, go to Woolworths and buy a cheap metal roller with a replaceable foam plastic cover.

Roller Printing

1. Place a little of each color, spaced well apart on the sheet of glass or dish, Masonite or table top.

2. Take a clean roller for each color and roll the colors out as evenly as possible, keeping the colors separate.

3. Using the charged rollers, roll the different colors on to the sheet of construction paper, making different patterns and superimposing one color upon another.

4. You will find that it is best to print with the darker colors first.

Source: Let's Print. Roger Tingle. Van Nostrand Reinhold Co., New York, 1971.

PRINTING WITH A PIECE OF VEGETABLE

Another way of making your own surface for printing is by taking a material such as a vegetable, tile, cork, or plaster and making a cut-away block. The Japanese are known for their block prints.

Materials Needed:

1. A sliced vegetable such as a potato, carrot, or turnip.
2. Or a tile, cork, or piece of plaster.
3. Printing inks or poster paints
4. A brush
5. Construction paper
6. A knife

What to do:

1. Cut the vegetable in half.
2. Cut a pattern across the open surface of the vegetable. Remember that the area you have not cut away will be the area which will print.
3. Dip the brush into the paint or ink and color over the cut surface.
4. Print by pressing the piece of vegetable firmly down on to the paper.

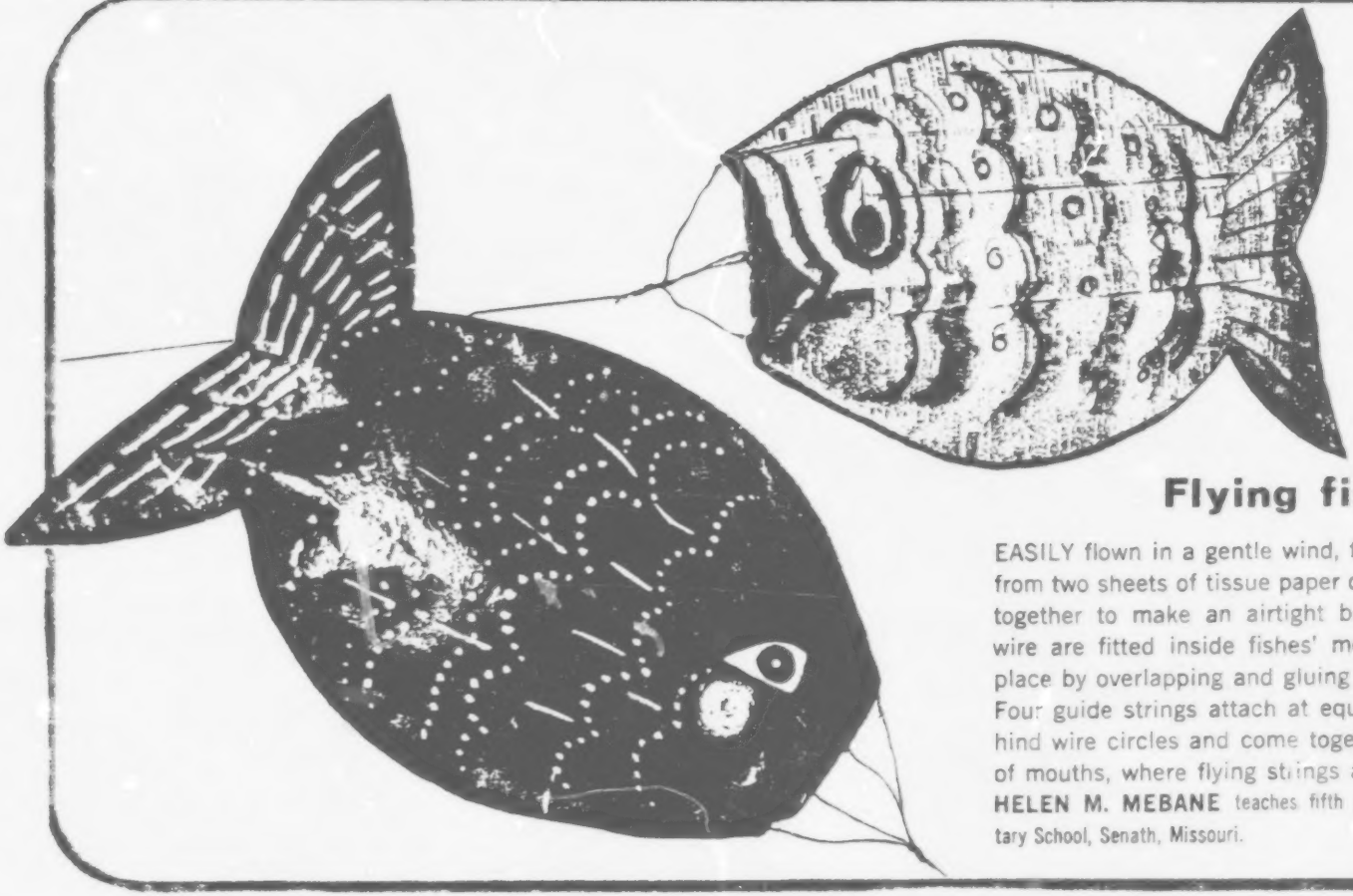
STRING PRINTING

Materials Needed:

1. Scissors
2. Construction paper
3. Poster paint
4. A plastic tray
5. Lengths of string or twine

What to do:

1. Put some paint in a flat tray or dish.
2. Cut pieces of string of different lengths and dip them into the tray.
3. When they are soaked in color lay them on your paper and twist them about.
4. Just by twisting and looping the string on the paper many different patterns can be made.



Flying fish

EASILY flown in a gentle wind, fish kites are made from two sheets of tissue paper or newspaper glued together to make an airtight bag. Circles of soft wire are fitted inside fishes' mouths and held in place by overlapping and gluing down "nose tabs." Four guide strings attach at equidistant points behind wire circles and come together above centers of mouths, where flying strings are attached.

HELEN M. MEBANE teaches fifth grade in Caruth Elementary School, Senath, Missouri.

Source: Instructor, March, 1970.

SNAKE KITE

A classic Oriental kite, the Snake has a 10-foot crepe-paper tail that makes it exciting to fly. A kite for light winds and dry days. Easy to make and tolerant of error. It can be mailed, flat, between two pieces of cardboard, as a greeting or small gift.

Match-stick bamboo reeds taken from window blinds are the best framing material for the Snake. One blind is enough for many kites. Rattan reed sold in craft shops for basket making can be used if the kite is scaled somewhat larger. (Rattan is not as flexible as bamboo, however.) When preparing for class, separate a number of reeds from the blind. Those that are too flimsy to bend into a strong, symmetrical arch should be discarded.

Materials for One Snake:

Tissue paper, 10 by 15 inches; crepe paper, 5 inches by 10 feet, cut across the grain (a roll of crepe paper is 10 feet long); match-stick bamboo reed, about 26 inches for arch, and scraps for spine and crosspiece; lightweight string, 60 inches, for bridle tissue scraps.

Making the Kite:

1. Illustration 1 is the kite face pattern. Cut patterns for the class from a stack of newspapers.

2. Trace pattern on tissue. Cut out.

3. Measure reed by bending it around curved edge of tissue, about 3/4 inch in from edge, ending about 1½ inches from bottom (straight) edge on each side. Break off correct length.

4. Spread glue on outer one inch of curved edge only. One person holding reed in place around the arch and another folding the glued tissue over it will keep the kite face flat.

5. Mark a vertical line down the middle of the kite. Cut a reed to run down this line from the top of the arch to 1½ inches from the bottom of the kite. Cover with a 2-inch strip of glued tissue.

6. Cut two reeds to fit between the ends of the arch. Cover with glued tissue. (Illustration 2.)

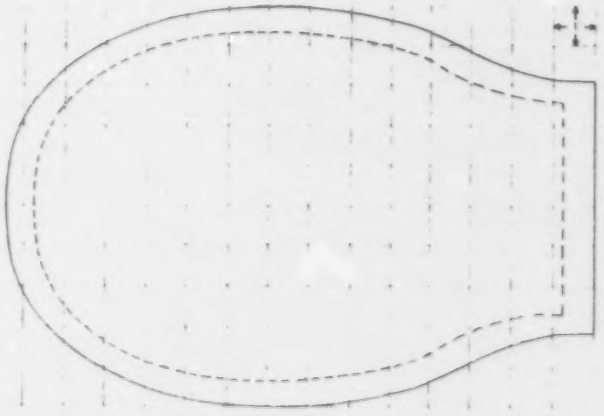
7. Turn kite over. This is the front. Make holes for 60-inch bridle string and tie over reeds as shown in Illustration 3.

8. Glue the tail to the paper flap at the bottom of the kite.

If this is a Flying Day, a good way to find the correct bridle angle is to let the wind do it. Hold bridle string over one finger and the wind will lift the kite to a good flying stance. Tie a loop here. Flying line is tied on through the loop. The bridle may also be set as for the Dutch kite. In a very light breeze, tail may have to be shortened.

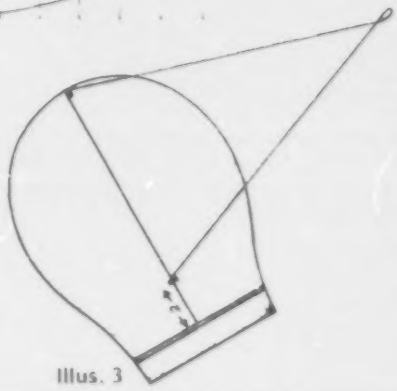
Variations:

Tail may be cut into four or five streamers, striped with short lengths of crepe paper, tapered, fringed, cut into lace.



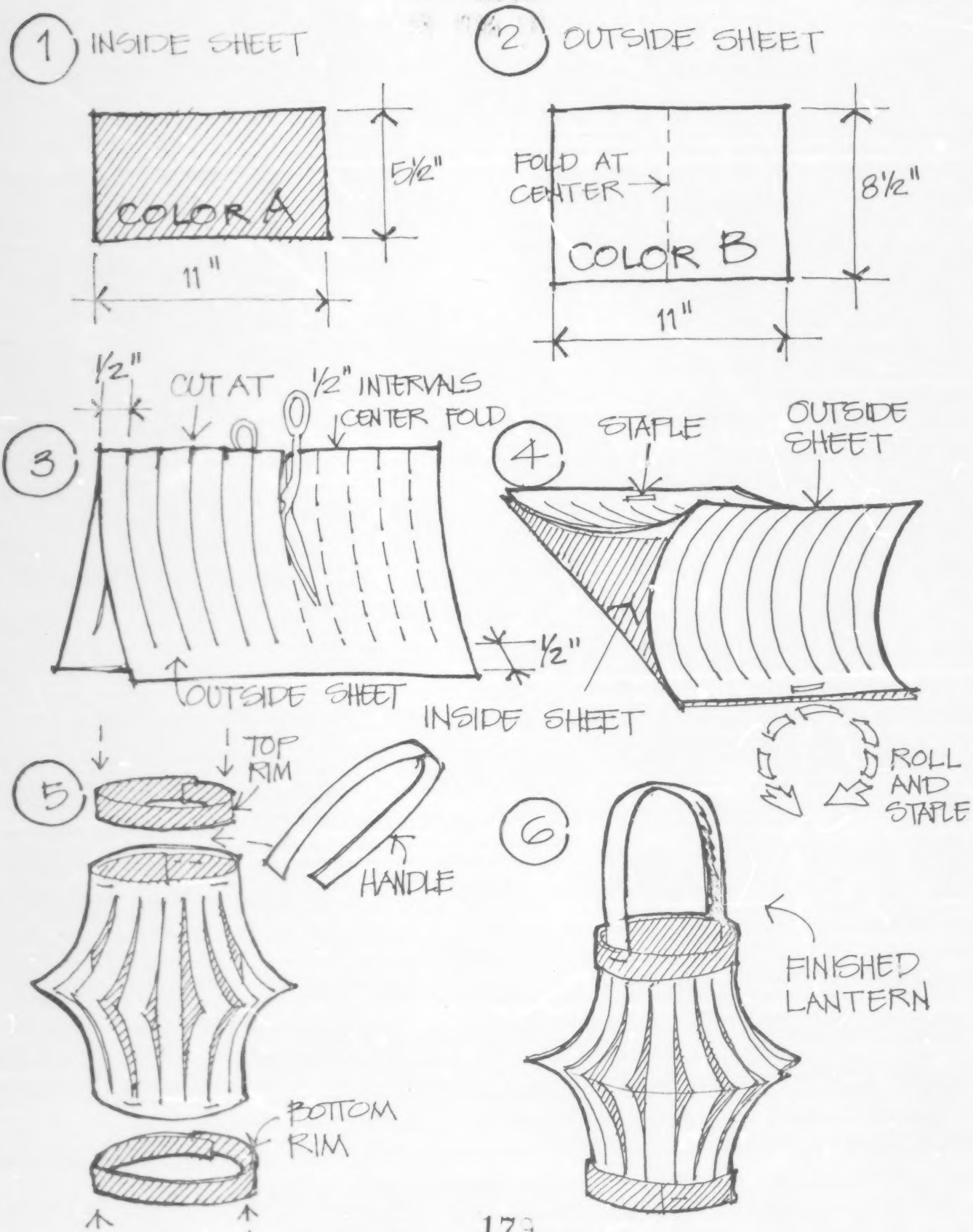
Illus. 1

Illus. 2

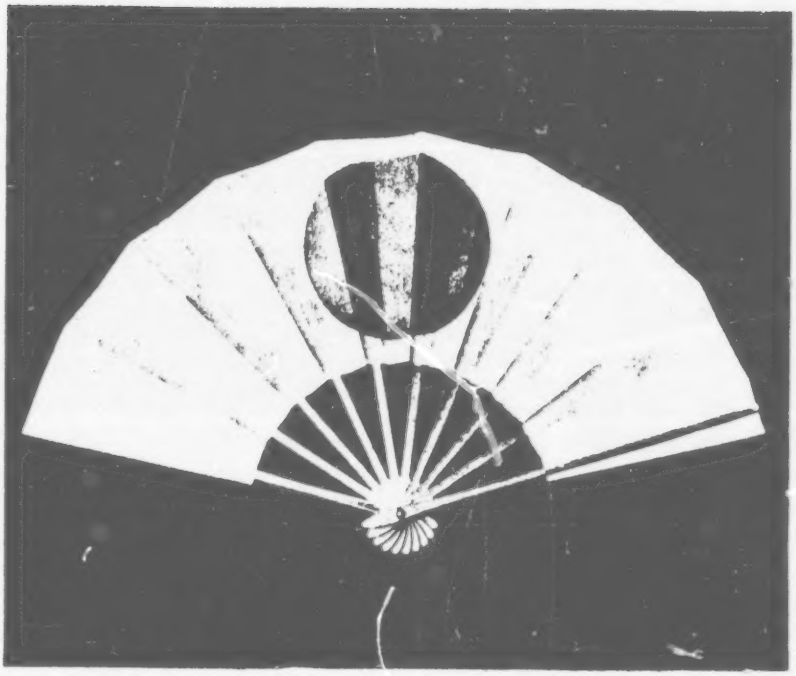


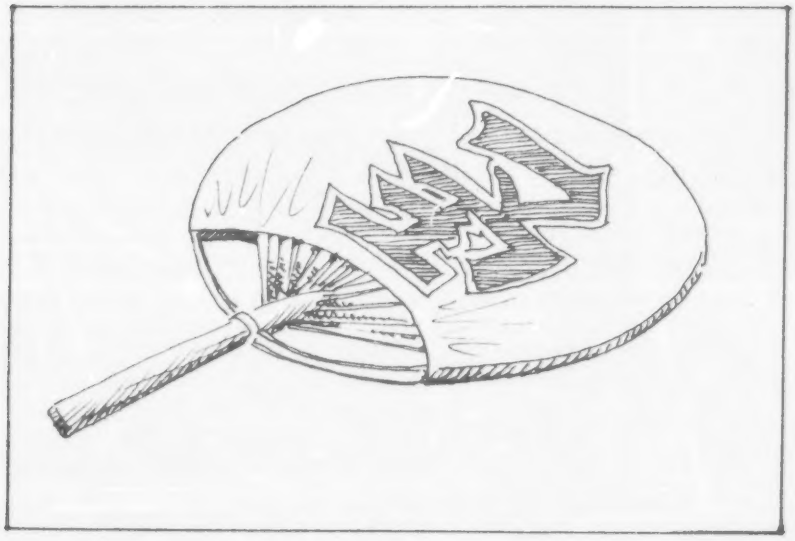
Illus. 3

Source: Learning Magazine, March, 1975.


1 INSIDE SHEET
COLOR A
5½"
11"
2 OUTSIDE SHEET
FOLD AT CENTER
COLOR B
8½"
11"
½"
CUT AT ½" INTERVALS
CENTER FOLD
3
OUTSIDE SHEET
4
STAPLE
OUTSIDE SHEET
½"
INSIDE SHEET
ROLL AND STAPLE
5
TOP RIM
HANDLE
BOTTOM RIM
6
FINISHED LANTERN

THE FOLDING FAN, *or "sensu," was supposedly invented in the Seventh Century by a Japanese craftsman who modeled its ingenious construction of pivoted wooden ribs after the folding wings of a bat. "Sensu" quickly became an indispensable part of Japanese life and manners. They were always carried at court, and emperors frequently handed them out as gifts. Invariably they were ornamented—with a poem, painting, family crest or other design. The dark circle on the fan shown here represents the round of the sun—the traditional emblem of Japan.*





Boshu uchiwa (the round fan)

Source: "Folk-art Article" from Chiba Prefectural Government brochure, Japan, 1980.

Early Japan, Great Ages of Man Series, Jonathan Norton Leonard and the Editors of Time-Life Books, New York, 1968.

I. To Make a Japanese Folding Fan You will Need the Following:

Paper, paper punch, scissors, yarn or cord.

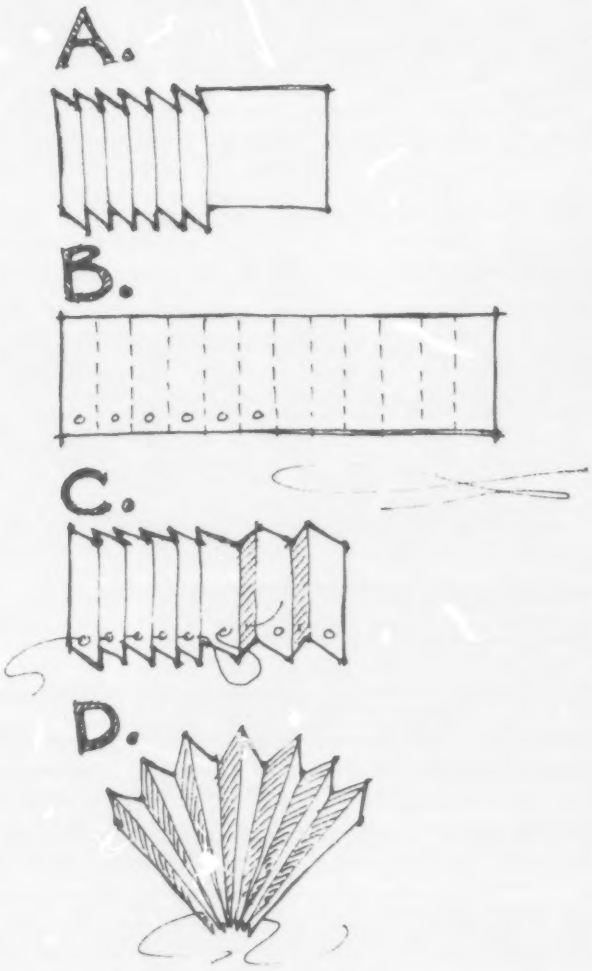
1. Cut paper to size you wish the fan to be when completed.

2. Fold the paper back and forth (evenly) until all the paper is used. See Diagram A.

3. Unfold the paper. Punch a hole into the center of each folded section, near one end. See Diagram B.

4. Thread a piece of yarn or cord through all holes. See Diagram C.

5. Tie the ends into a tight knot. See Diagram D.



II. To make Boshu uchiwa (the round fan):

Needed materials: scissors, stiff paper or cardboard, paints, ice cream stick (or some other type wooden stick that is flat)

1. Cut round shape
2. Decorate and color
3. Glue stick (handpiece) to fan.

PAPIER MACHE

Papier mache is a material which lends itself exceptionally well to handwork activities. It can be adapted successfully to all grades. It allows unlimited possibilities for creative and experimental use.

Papier mache is an inexpensive item to make. The materials needed are:

- Newspapers
- Wallpaper paste or flour paste
- Wire or other core material
- Vaseline or similar oil or grease product
- String
- Sandpaper
- Paint and shellac

Before beginning your porject, cover the work table or desks with newspapers.

Pulp Method

1. Tear paper into bits.
2. Soak pieces in a pail to pulp stage.
3. Pour out excess water.
4. Squeeze pulp to eliminate all excess water.
5. Add enough wallpaper or flour paste to hold the pulp together.

A commercially prepared dry mix called Shreddi-Mix is sold through arts and crafts distributors.

The pulp is squeezed and molded to form a shape similar to the process used when modeling with clay. After it has dried thoroughly, sandpaper the object if necessary, apply paint, and shellac.

The pulp method is appropriate for small objects such as puppet heads.

Strip Method

1. Select a form.
2. Tear newspaper into strips about 3/4 of an inch wide or into small pieces. Ridges appear when the paper is cut with a scissors.
3. Dip the strips or pieces of paper in water and cover the outside of the form with one coat of paper. Water is used so that the papier mache will not adhere to the bowl.
4. Dip newspaper strips into the paste. Remove excess paste with fingers. Apply a second layer to the first. Extend the paper over the edge of the form.
5. Continue for six or seven layers, smoothing each row. Use plain newsprint or paper toweling for the last layer to avoid the print showing through when painted.
6. Allow the papier mache to dry before removing from the mold.
7. Remove the papier mache form.

8. Trim the edges with a scissors.
9. Cover the inside of the dried papier mache form and bind the cut edge. Extend the layer of paper over the cut edges and press to the outside of the bowl. This binds the edge and produces a smooth finish.
10. Dry thoroughly.
11. Sandpaper rough spots if necessary.
12. Paint.

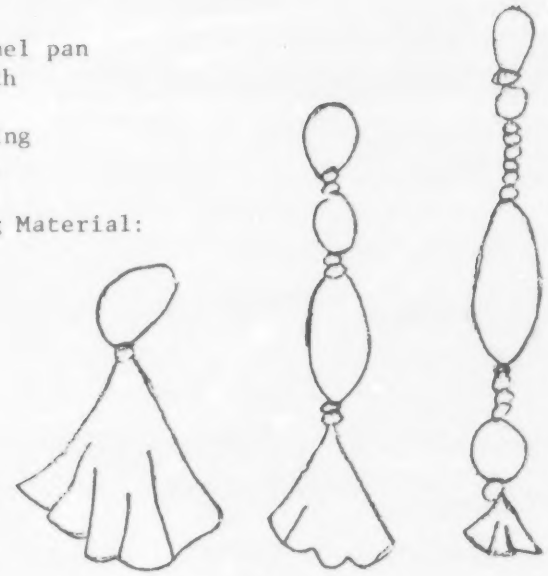
Source: Industrial Arts for the Elementary Classroom, Marion Swierkos and Catherine Morse. Chas. Bennett Co., Peoria, Illinois, 61614, 1973.

TIE DYE

Supplies:

1. Enamel pan
2. Cloth
3. Dye
4. String

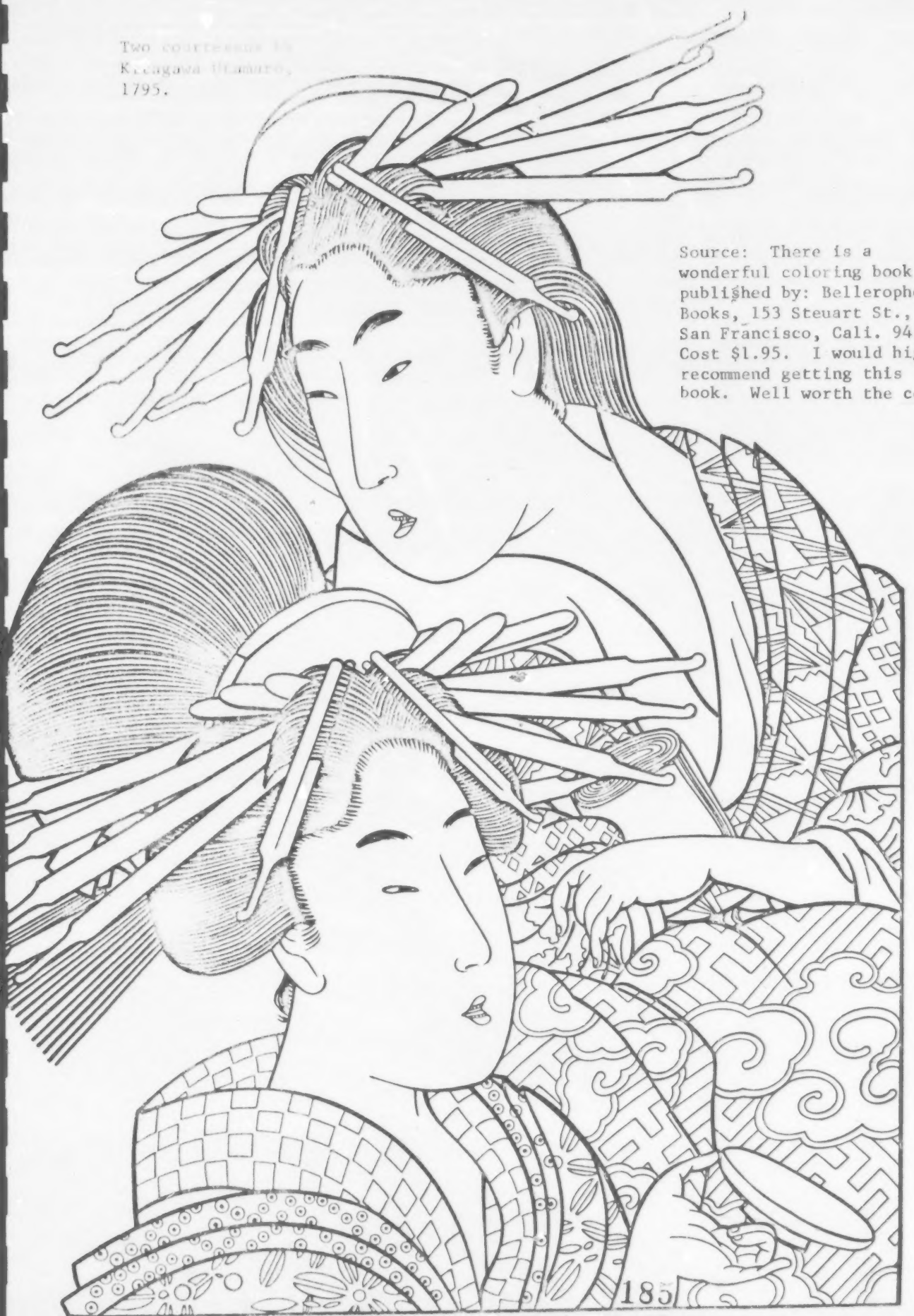
Ways of Tying Material:



Procedure:

1. Use fabric without sizing or remove sizing from the material.
2. Wrap the material with string, cord, thread, or cloth. The more wraps and the tightness of the wrap will determine the design.
3. Marbles may be placed in the center .
4. Dye according to package directions
5. Dry
6. Un-tie and press with iron.

Two courtesans by
Kitagawa Utamaro,
1795.



Source: There is a wonderful coloring book published by: Bellerophon Books, 153 Steuart St., San Francisco, Cali. 94105 Cost $1.95. I would highly recommend getting this book. Well worth the cost.

TATAMI MATS

1. Weave newspaper that has been folded into strip like the pictures shown below.

2. Leave enough ends to fold over and tuck under the first strip.

3. Spray paint.

4. Decorate.

Source: McCall's Make-It Book. Designed and Arranged by John Peter. Illus. by Corinne Malvern and Bob Riley. Golden Press, New York, 1953.

THINGS TO WEAVE

PAPER PLACE MAT

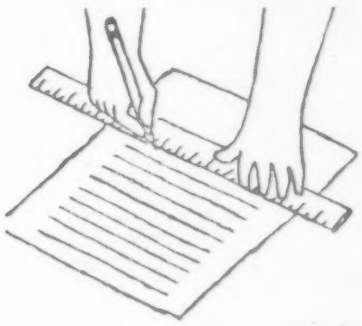
MANY PEOPLE use place mats under each plate instead of a large tablecloth. You can weave a colorful set of place mats out of construction paper. For each mat you'll need two sheets of construction paper in contrasting colors.

1. Make the weaving sheet first. Starting 1 inch from the edge of paper, draw lines with a ruler down the length of paper ½ inch apart. Leave a 1-inch margin at the top and bottom. Cut along these lines with a single-edged razor blade.

2. Make the weaving strips by drawing lines across the width of the second sheet ½ inch apart and then cutting out strips along lines.

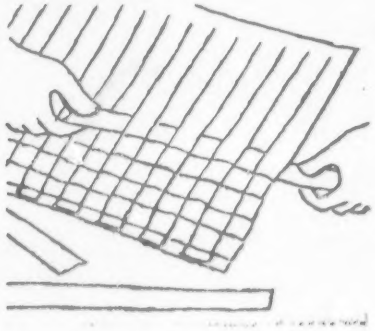
3. To weave, take one of these strips and slide it over, then under the slats of the weaving sheet right to the end. Weave the next strip just the opposite way first under, then over. Continue weaving, making sure you push each strip close to the strip woven next to it. After your mat is woven, fold under the ends of strips and paste them to the underside.

To waterproof your mat, cover with two coats of shellac. Now continue weaving until you have enough mats for a complete table setting.



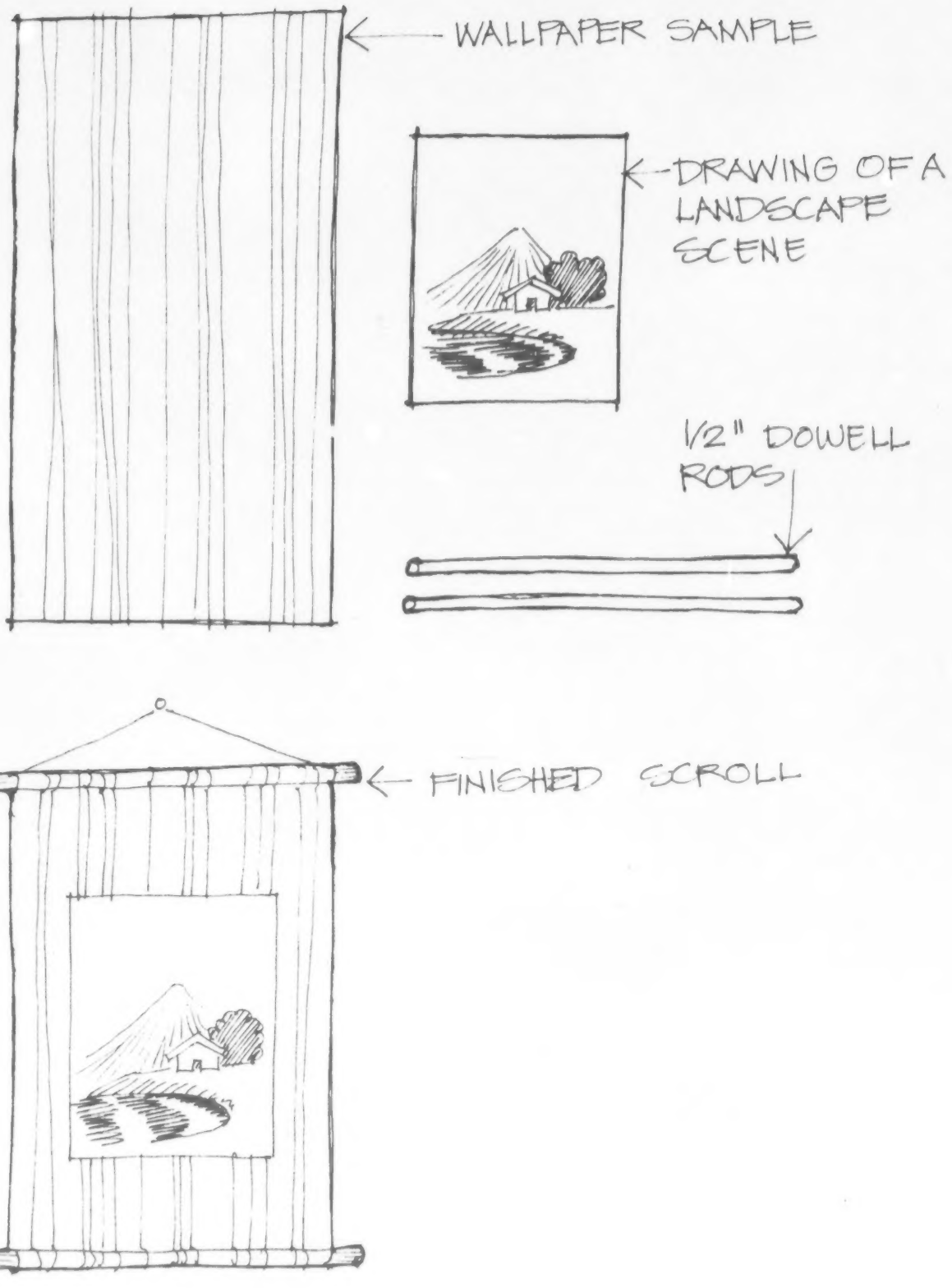
Draw parallel lines.

Cut out strips.



Weave the strips.

JAPANESE TYPE SCROLL



CANE PIPES

This activity came from our Art Teacher, Jack McKenzie. He and our Industrial Arts Teacher, Bob Kralich worked together to produce both pipes and chimes for the Japanese Cultural Festival. Here's how to do it:

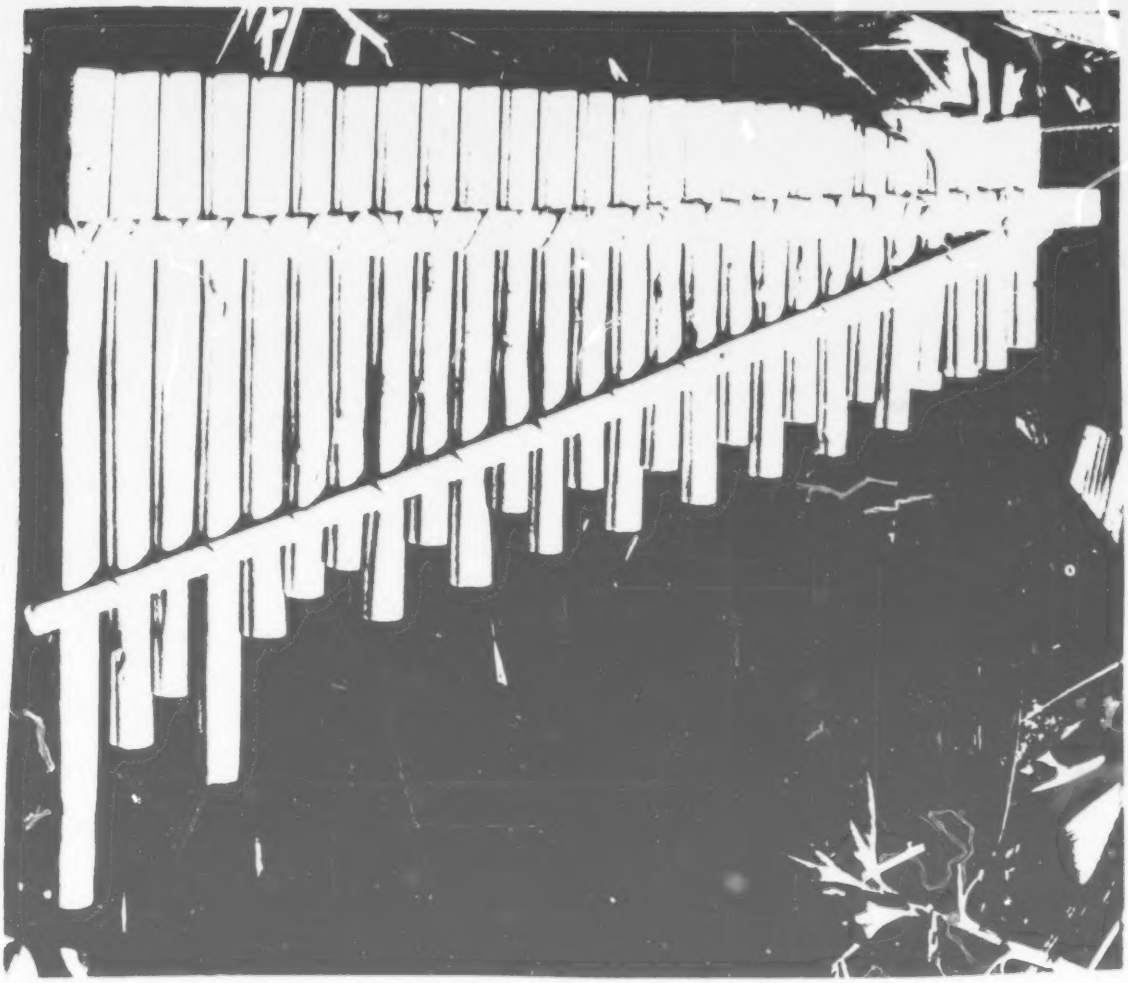
Materials and Equipment Needed:

1. Cane or bamboo
2. Cottom crochet thread
3. White household glue or elecric glue gun with glue sticks
4. Hand saw
5. Hand or electric drill with auger bit or a metal skewer
6. Knife

How to make the Can Pipes Shown on Back

1. Select four or five stalks of dried cane that are 5/8" in diameter at the base. These should be straight and unbranched.
2. Remove the leaves.
3. With the hand saw, cut twenty-six pipes from three canes, graduating the length of the pipes from 10" to 2½". After cutting the 10" pipe from the longest cane, but each successive pipe about 3/8" shorter than the preceding pipe. The diameters of the pipes should decrease with the length.
4. Test and correct the pitch of each pipe. To do this, hold the pipe in a vertical position and blow forcefully down the tube, changing the angle slightly until you hear a clear note. To raise the pitch, saw a small length from the top of the pipe. To lower the pitch on a pipe with two or more nodes, bore through one of the nodes. This may be done by using a power drill with an auger bit or by burning a hole with a heated metal skewer.
5. Arrange pipes side by side on a flat surface in graduating lengths.
6. Cut a piece of can 1" longer than the combined width of the pipes.
7. Split the cane lengthwise with a sharp knife.
8. With an electric glue gun or white household glue, attach one-half of the crosspiece parallel to and 1" below the top edge of the pipes.
9. When glue has dried, glue the other crosspiece to the opposite side of the pipes, aligned with the first crosspiece.
10. Allow to dry completely.
11. Using cotton crochet thread, lash the crosspieces in place by passing the thread between successive pipes and around the crosspieces.
12. Cut a second crosspiece 2" longer than the first. Split the halves and glue at an angle along both sides of the bottom of the pipes.
13. Allow to dry.
14. Then lash to secure.

Here is what your cane pipes should look like when you have completed this project:



Source: Nature Crafts. Mary Elizabeth Johnson, Katherine Pearson. Oxmoor House, Inc., 1980.

X. Clothing

A. Japanese Clothing

B. How to Make a Kimono or Yukata

C. How to Make Wooden Clogs (Geta)

CLOTHING

"I think that the Japanese wear funny-looking hats, and have brightly colored clothing. I want to know about what Japanese wear."

The most typical traditional type of Japanese clothing is the *kimono*, a loosely fitting garment made of either silk or cotton which is wrapped around the body and tied with a belt called an *obi*. The *kimono* was first brought to Japan by Buddhist monks from China in the 8th century, and ever since it has been Japan's national dress.

Kimono styles do not change from year to year; rather the type of *kimono* worn depends on the age of the wearer and the occasion for which it is worn. Young women wear brightly colored *kimono* usually decorated with elaborate flower patterns. Older women, after marriage, wear *kimono* of blue, grey or black, darker colors which suggest the maturity which comes with age. Frequently, *kimono* are decorated with family crests. They are usually handwoven and sewn, and to be properly cleaned, they must be taken apart and restitched.

Men also wear *kimono* similar in design to those worn by women but usually of solid dark colors without elaborate decorations. On very formal occasions, men wear a skirt-like lower garment called *hakama* and a loose-fitting upper garment called *montsuki*. These too do not vary in style from year to year.

Kimono, hakama, and *montsuki* are worn in Japan today only on special ceremonial occasions such as a holiday outing to a shrine, a marriage or a funeral. So infrequently are *kimono* worn, in fact, that in order to learn how to wear them properly young women go to special *kimono* schools

For everyday use, Japanese wear the same types of clothing Americans do, everything from business suits to blue jeans. Japanese women are just as conscious of hem length and shoe styling as are American women. In recent years, through the popular designs of such Japanese as Hanae Mori, Japan has been helping to set trends in Western fashion.

Many schools in Japan require students to wear uniforms. These are usually navy blue or black, and for boys consist of a jacket and pants, and for girls a pleated skirt and a pinafore top. Uniforms are also worn by many employees of Japanese companies.

Source: What I Want To Know About Japan. Betty Bullard, David Lemon, and Timothy Plummer. Published by Japan Information Center, 153 East 53rd St., New York, New York 10022

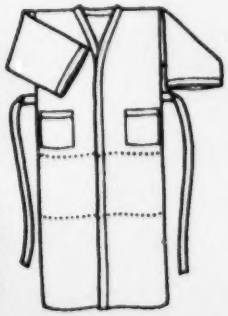
BEST COPY AVAILABLE

DAY/NIGHT CAPTIVATING KIMONO

Photographed in Peru by Al Rubin. Transportation courtesy Aero Peru. Hair styled by John Farrio.

SEW EASY EXCLUSIVE DESIGN

Produced by the Woman's Day Fashion Department



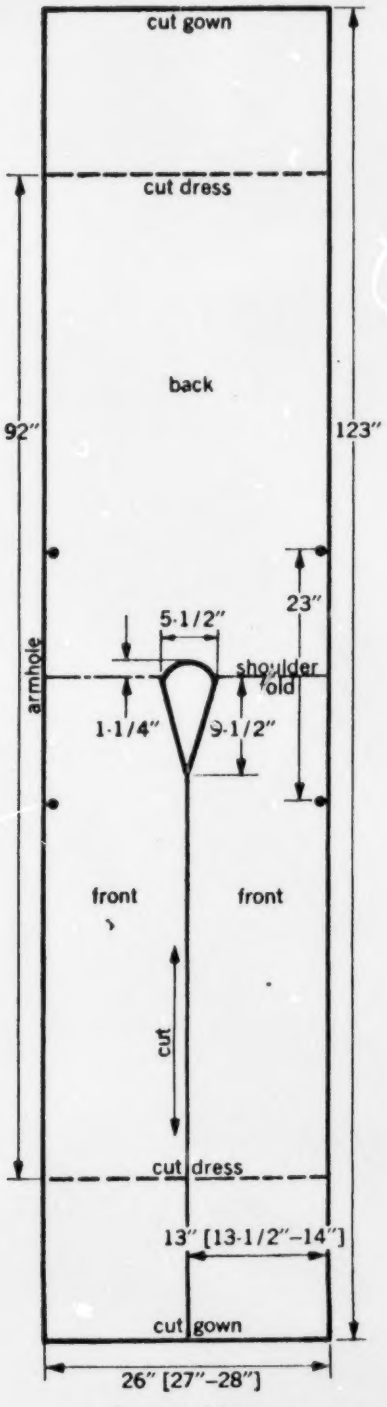
A fantastically simple design makes this classic seem easy . . . sew-easy.

Wraparound fashions are great favorites to make (there's no fitting to worry about) and to wear (unbeatable comfort and style). So when designer Lorraine Ruggieri showed us her easy to-make kimono—in three lengths—we pounced. You use just two main pattern pieces to make the two dresses (there's no shoulder seam) and three to make the border print tunic. For our street version we chose a natural striped linen by Hamilton Adams. The tunic (great over pants or even a swimsuit) is perfect in polyester crepe de chine from Merry Mary. And for evening, look at this heavenly shimmery blue green silk from Exotic Silks. Belt your kimono, or sash it with matching fabric.

SIZES: (8-10) [(12-14)–(16-18)]. Back measures 25" [26" 27"] across from seam to seam; each front section measures 13½" [14"–14½"] from front edge to side seam. Garments are straight and overlap in front. The dress and gown work best on figures that are not hippy in proportion to waist.

MATERIALS: 45"-wide fabrics: 3 yd border-print fabric for 29"-long tunic (we used polyester crepe de chine by Merry Mary, about $7.50 per yd); 3½ yd silk satin-striped fabric for 60"-long gown (we

(continued on page 120)



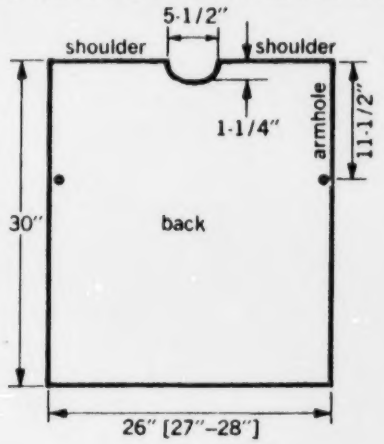
Dress and Gown

used 100% silk satin-striped crepe by Exotic Silks, about $17.60 per yd); 3¼ yd striped linen-type fabric for 44"-long dress (we used 100% linen. Flaxtweed by Hamilton Adams, about $17 per yd). We used purchased belts for dress and gown.

GENERAL DIRECTIONS: Make ½" seams throughout. **To Finish Bands:** First, stitch band to garment as specified in individual directions, then fold band in half to wrong side, turn in seam allowance on raw edge and press; pin to wrong side. Topstitch band on right side ⅛" from previous stitching line, being careful to catch pressed edge on other side.

Sash (optional on gown and dress): If necessary, piece strips to length specified. Fold sash in half lengthwise and wrong side out; stitch seam along long edge; turn. Turn in ends and topstitch.

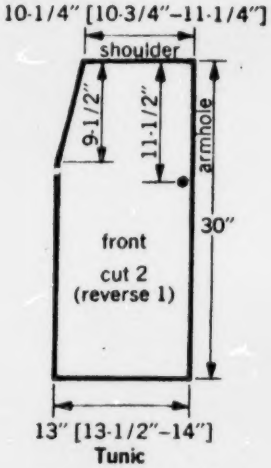
CUTTING: Tunic: First, cut 4" x 66" strip along selvage edge of border print and reserve for sash. Following dimensions on Tunic diagram, below and top, right, cut back and fronts across fabric so that border print is at lower edge of each piece. (Note: Measurements on diagram are for 29"-long tunic, but it can be cut as long as 40" from same yardage by utilizing full width of fabric.) Cut two 15" x 23" sleeves with border print at one 23" edge of each. Cut two 4" x 35" strips for front bands with border print at one end of each strip.



Tunic

Dress: Following dimensions on Dress and Gown diagram, page 118, cut out dress in one piece. Cut two 15" x 23" sleeves with lengthwise stripes, two 4" x 23" sleeve bands with crosswise stripes (not visible in photograph because sleeves are folded up), two 4" x 45" and one 4" x 12" front bands (to be pieced) with crosswise stripes, two 6½" x 7½" pockets with lengthwise stripes and two 4" x 7½" pocket bands with crosswise stripes. Cut sash (optional) 4" wide with crosswise stripes and piece to 68" long.

Gown: Cut all pieces with stripes running lengthwise. Following dimensions on Dress and Gown diagram, cut out gown in one piece. Cut two 15" x 23" sleeves, two 4" x 23" sleeve bands and two 4" x 68" front bands. Cut sash (optional) 4" x 52".



Tunic

ASSEMBLING: Tunic: With right sides facing, stitch fronts to back at shoulders. Stitch 23" edges (without border print) of sleeves to armholes between dots. Stitch side and sleeve seams.

Stitch ends (without border print) of front bands together. With right sides facing and seam at center back neck, stitch band to neck and front edges. Fold band outward. Topstitch ¼"-wide finished hem at lower edge of jacket and at sleeve edges. See General Directions to finish front band and to make sash.

Dress and Gown: With right sides facing, stitch 23" edges of sleeves to armholes between dots. With right sides facing, stitch sleeve band to lower edge of each sleeve; fold bands outward. Stitch side and sleeve seams. See General Directions to finish bands.

Stitch front band strips together to form one long strip. With right sides facing, stitch along neck and front edges of garment. Fold band outward and hem garment. Finish band as before.

For pockets on dress, stitch and finish a band on 7½" edge of each pocket. Turn in and press side and bottom edges of pockets. Pin to fronts of dress as shown; topstitch. Fold up sleeves on dress if desired. See General Directions to make sash (optional). WD

Source: Woman's Day Magazine. July 14, 1981. 193

PATTERNS

There is a wonderful little book by Claude Soleillant entitled Japan, Activities and Projects in Color. This book will cost around $10 and is well worth it.

He gives wonderful instructions on how to make a pattern for:

1.	A Kimono	Page 53
2.	A Yukata Jacket	Page 55
3.	Trousers	Page 60
4.	A Man's Outfit	Page 60
5.	Fisherman's or Working Man's Outfit	Page 62
6.	Lady's Outfit	Page 63

Suggested Activities:

1. We had students make chignon pins on their lunch hour. Even boys participated in this activity by making these hair pieces for their mother's or girlfriend's. The girls all wore these at the Japanese Cultural Festival.

2. We had mothers make Obi belts from cotton, then we had the school mascot silk screened on the obi. The design was beautiful, and we sold this item for a real profit.

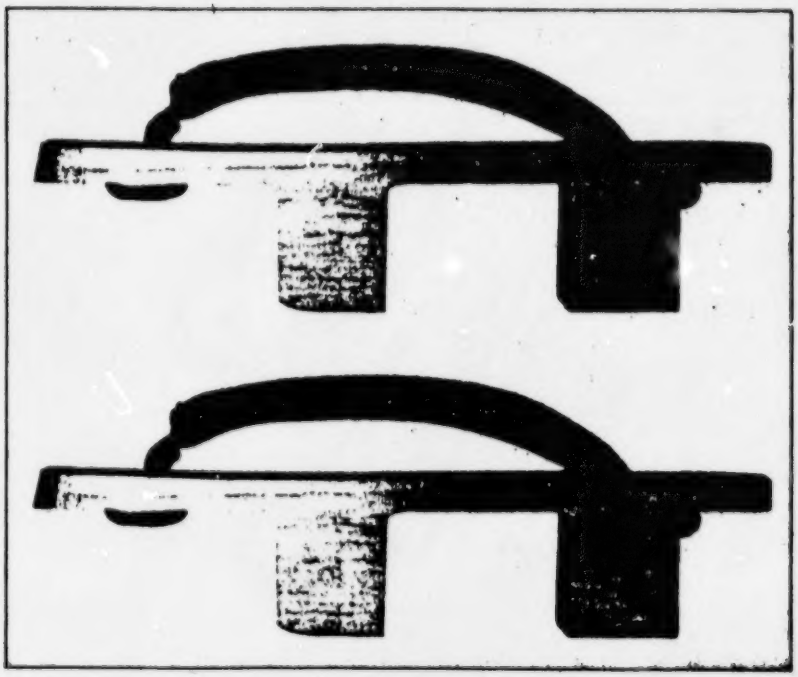
3. For many additional activities see: Japan, Activities and Projects in Color, Claude Soleillant. Sterling Publ., New York, 1977.

4. Be sure you check all the professional pattern books. Kimonos are very popular these days, and I have noticed that you can get nice patterns to make either a Kimono (made from silk and only worn by women) or a Yukata (made from cotton and worn by both men and women). There is also a short version of the Yukata that I have heard called a "Happy Coat."

Wooden Clogs Know as Geta

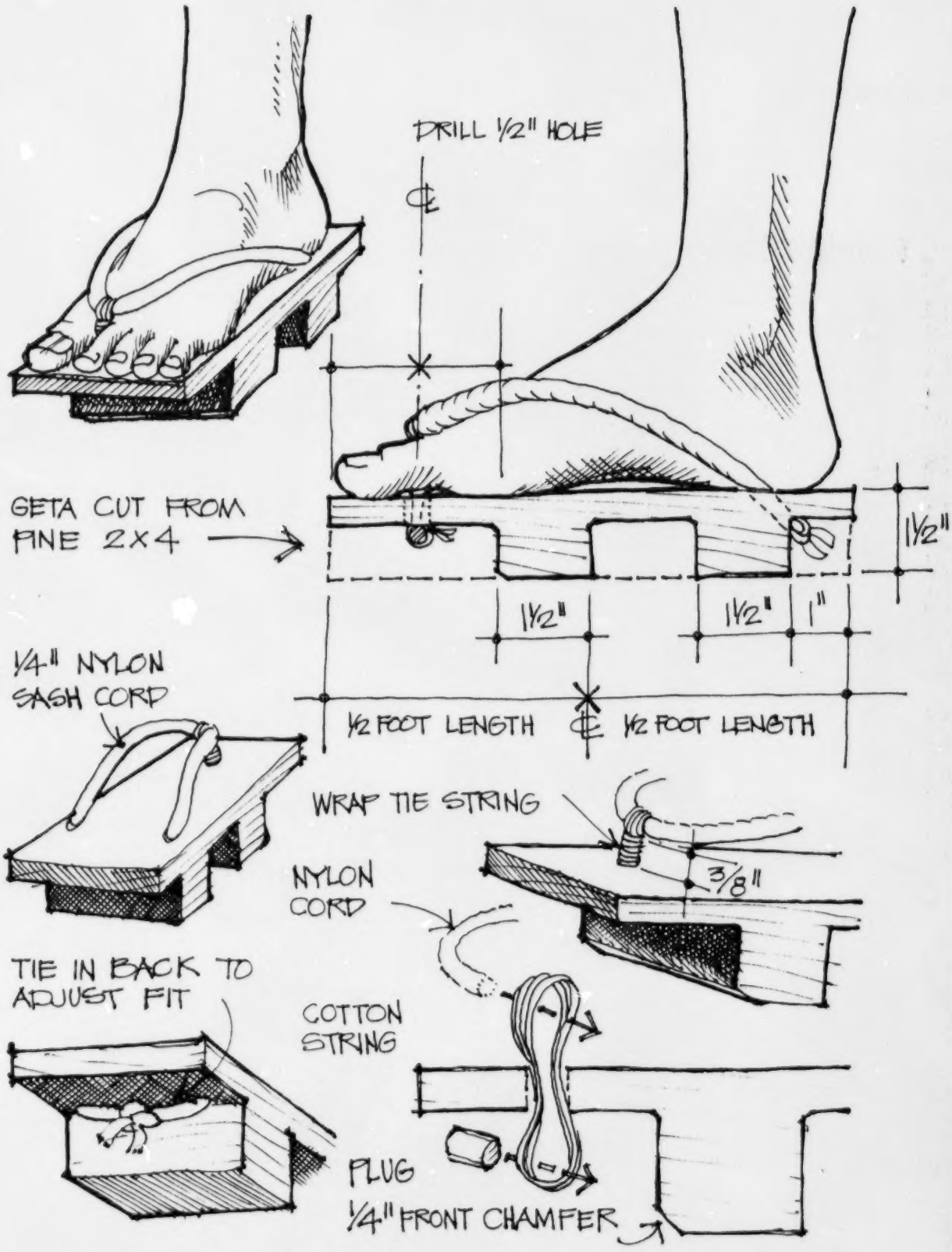
The following instructions will help you make a pair of "geta" which are worn with kimonos.

WOODEN CLOGS *came into use as the customary footgear for out-of-doors wear during the Sixth Century, when the arrival of Buddhism put an end to the killing of animals for shoe leathers. The clogs, known as "geta," are attached to the foot by a cord that passes between the first and second toes, and they are raised off the ground on blocks. This added elevation not only gave the wearer a statuesque grace; it also had the practical advantage of protecting his kimono from mud.*



Sources: The above picture is from Early Japan, Great Ages of Man Series. Jonathan Norton Leonard and the Editors of Time-Life Books.

The design and instructions for making the "geta" is by Michael D. Murphy, Asso. Professor, Texas A&M University.


DRILL 1/2" HOLE
GETA CUT FROM PINE 2x4
1½"
1½"
1½"
1"
½ FOOT LENGTH
½ FOOT LENGTH
¼" NYLON SASH CORD
WRAP TIE STRING
3/8"
NYLON CORD
TIE IN BACK TO ADJUST FIT
COTTON STRING
PLUG
¼" FRONT CHAMFER

XI. Foods

A. Brief Description

B. Fun Recipes

Care in arranging food by colors, shapes, and materials is always taken by the Japanese. Food should appeal to all your senses.

Some of the types of food eaten in Japan are:

a. Kobe Beef
b. Fish
c. Rice
d. Soup (fish and vegetable)
e. Tea
f. Pickles
g. Lemon pop and cola drinks
h. Fortune cookies
i. miso (mixture of fermented beans, barley and rice)
j. pickled vegetables
k. sashimi (sliced raw fish)
l. sushi
m. tempura
n. sukiyaki (this is not a traditional dish)

In the preparation of food in Japan the idea from ancient times has been to avoid waste.

JAPANESE BIRDS' NEST COOKIES

2½ sm-size pkg. Butterscotch Niblets
1 lg. (5½ oz.) can Chinese Noodles
½ c. salted peanuts

Melt niblets (double boiler or microwave)

Stir in noodles and nuts.

Drop by teaspoon on wax paper.

Makes 24 medium to large cookies.

Add butter if necessary to make butterscotch soft enough to mix with noodles.

Compliments of Alice Denton, Teacher
Oakwood Middle School
College Station ISD
College Station, Texas

FOOD

Here are some recipes for Japanese dishes that can be made with ingredients available in most communities.

1. Sukiyaki

The favorite dinner dish for a party is sukiyaki, which means "spade roast." In the days when meat eating was frowned upon because of the Buddhist prohibition against taking life, farmers used to catch rabbits in the fields and roast them over a campfire on their spades. Even though beef-eating has become common and a skillet is now used instead of a spade, the name has clung to the dish.

Sukiyaki is usually made right at the table, the guests helping themselves to the food as it becomes cooked, and the host refilling the pan from time to time. If a small hot plate is available, you may want to cook sukiyaki in the prescribed Japanese way. I use an electric skillet.

The following is a basic recipe for six to eight people:

1 lb. sirloin or flank roast (sliced paper thin)
1 bunch scallions
3 medium onions, cut in rings
2 lbs. spinach
1/2 lb. mushrooms
1 celery cabbage
Soy sauce
Sugar

Ask your butcher to quick-freeze the meat and slice it for you. Cut all the vegetables into bite-size pieces and arrange, with meat, on a platter.

Heat a skillet and put in a piece of fat trimmed from the steak. When the bottom of the pan is well greased, put in small amounts of all vegetables. Start with onions, add scallions, spinach, mushrooms and celery cabbage. Add meat last. Sprinkle sugar over the mixture, then add enough soy sauce to cover the bottom of the pan to prevent burning. In a very brief time the guests may start serving themselves in a small cereal dish provided at each place. Each guest is also served a bowl of rice at this time. The host should now refill the skillet.

2. Teriyaki (Glazed meat or fish)

Take a piece of breast of chicken, filet mignon, or fish fillet and dip into a sauce made of 1/2 cup of soy sauce and a tablespoon of sugar. Grill under a moderate flame, basting the meat with the soy and sugar mixture until it is a glistening brown. Serve hot.

3. Oyako Domburi

The name of this dish, which means "parent and child," comes from the Japanese words for chicken and eggs. It serves six.

2-2½ lb. chicken
2 onions, cubed
6-8 mushrooms, sliced
8-9 cups chicken soup
½ lb. cooked spinach, cut to 1"
4 eggs slightly beaten
1/3cup soy sauce
2 tbls. sugar
Salt

Bone the chicken and make soup from the bones. Cut the uncooked meat into bite-size pieces and cook in the soup, which has been salted, with onions and mushrooms. When almost done, add sugar and soy sauce. While the mixture is boiling slowly, add the beaten eggs. Turn off the flame as soon as the eggs become cooked.

Fill small casserole dishes halfway with rice. Pour the mixture over this, making sure to add plenty of juice. Add a little spinach as garnish.

4. Chawan-Mushi (Steamed custard)

4 cups chicken or fish broth
1 cup cooked chicken or fish cut into bite size pieces (when shrimp are used, they should be parboiled in salt water and peeled.)
1 tsp. salt
1 tbsp. soy sauce
1 tbsp. sugar
½ cup cooked green beans, peas, or other vegetable
½ cup button mushrooms (drain off juice)
6 eggs

Mix thoroughly the broth, chicken or fish, salt, soy sauce, sugar, vegetables, and mushrooms. Add 6 well-beaten eggs to the mixture. Cook in ramekins or covered custard cups in a steamer over low heat. Serve in the covered cups while hot. This serves about six people, depending upon the size of the cups.

The Japanese daily diet traditionally consists of a man, or staple, item of food supplemented by subsidiary items. In the preparation of food in Japan, the idea from ancient times has been to avoid waste and to appeal to all the senses. Food is always beautifully arranged in color and texture. In seasoning, special efforts are made to enhance the natural flavor of the materials. Among the Japanese foods liked best by foreign visitors are sushi, tempura and sukiyaki.

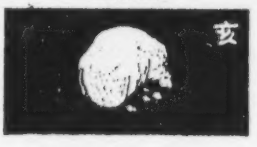
Recipes Source: Fun and Festival From Japan. Alice Gwinn and Esther Hibbard. Friendship Press, New York, New York, 1966.

XII. Japanese Fortune Calendar

182 A

JAPANESE FORTUNES

If you want to have a lot of fun with your students, then this book is a must. Our tour guide in Japan introduced it to me. The cost of the book is approximately $8.50. It is beautifully bound in silk, and contains many lovely pictures.

RAT	1900	HORSE	1906
	1912		1918
	1924		1930
	1936		1942
	1948		1954
	1960		1966
OX	1901	SHEEP	1907
	1913		1919
	1925		1931
	1937		1943
	1949		1955
	1961		1967
TIGER	1902	MONKEY	1908
	1914		1920
	1926		1932
	1938		1944
	1950		1956
	1962		1968
RABBIT	1903	COCK	1909
	1915		1921
	1927		1933
	1939		1945
	1951		1957
	1963		1969
DRAGON	1904	DOG	1910
	1916		1922
	1928		1934
	1940		1946
	1952		1958
	1964		1970
SNAKE	1905	BOAR	1911
	1917		1923
	1929		1935
	1941		1947
	1953		1959
	1965		1971

THE YEAR OF THE BOAR

CHIVALROUS and gallant, people born in the year of the boar are always flying the white banner of purity. Whatever their ambition, they do what they must with all the strength they have, for their strength is an inner strength that no one can overcome. There is neither left nor right nor retreat when a boar person sets out to do something. He has tremendous fortitude and great honesty.

Boar-year people don't make many friends, but when they do, they make friends for life, and anyone having a boar-year-born person as a friend is indeed fortunate. Boar-year people don't talk much, but when they finally say something, they let it all come out at one time, and there is no shutting them up until they have finished. Like monkey-year people, they have a great thirst for knowledge. They study a great deal and on the surface are generally well informed. However, if a boar person's knowledge is probed, it will be discovered that what he knows is limited. The Japanese saying is that such a person is broad in front but has a narrow back.

Boar people are quite short-tempered, yet they hate quarreling or arguments. They are affectionate and kind to their loved ones. Boar people will have marital problems, and during the first and second phases of their lives they will have difficulties. Yet no matter how difficult their problems may be, boar people are shy and will not ask for outside help but will seek solutions to their problems by themselves. Boar people are advised not to get into lawsuits, for, being impulsive and honest, they will lose the suit to someone who is unscrupulous.

Rabbit and sheep people make the best spouses for those born in the year of the boar. The next best choice of a spouse would be any of those born in the rat, ox, tiger, dragon, horse, cock, or dog year. A bad marriage would be with one born in either the monkey or the boar year, and the worst person to marry would be someone born in the year of the snake.

Source: The Japanese Fortune Calendar. Reiko Chiba. Charles E. Tuttle Co., 1965.

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This Wine of Peace, This Wine of Laughter. A Complete Anthology of Japan's Earliest Songs. Trans. Donald Philippi, Grossman Publishing, 1968.

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RECOMMENDED READINGS ON JAPAN

General Information/Reference

1. CULCON (U.S.-Japan Conference for Cultural and Educational Interchange,) Opening Doors: Contemporary Japan. New York: The Asia Society, Inc., 1979.
This large volume is a fine attempt by a distinguished group of Japanese and American educators to provide supplemental materials otherwise unavailable or hard to locate in English regarding a wide variety of subjects suitable for social studies' classes. Readings cover such diverse subjects as the life of a contemporary female assembly line worker to values clarification exercises and written materials regarding social costs of rapid modernization. Although primarily written for the secondary school level, many teachers have adapted it to upper elementary and intermediate level classrooms.
If there is one sourcebook to borrow from TJS or buy from the above address, this is it!

2. Fersh, Seymour, Asia: Teaching About/Learning From. New York: Teacher's College Press, 1978.
Fersh provides the reader with countless clues and fresh insights into the area of teaching Asia (with several references to Japan) to various levels of students. He suggests helpful resources and methods of learning what Asia has to teach the American student.

3. Fukutake, Tadashi, Japanese Society Today. Tokyo: University of Tokyo Press, 1974.
This text is an up-to-date look at contemporary Japanese society, its strengths and weaknesses, from one of Japan's most eminent sociologists. Topics covered range from changing patterns of child socialization and restructuring of the family, to the social costs that Japan is now paying for its rapid postwar industrialization.

4. Minear, Richard (Editor), Through Japanese Eyes, Volumes I and II, (lesson plans also available.) New York: Holt, Rinehart and Winston, (formerly published by Praeger Publishers,) 1974.
This is an excellent two-volume sourcebook of readings, many translated from the Japanese. The collection of excerpts from short stories, diaries, letters, historical anthologies, and many other sources, is designed to supplement secondary level social studies texts. Readings are preceded by thought-provoking questions intended to stimulate students' thinking and raise questions. Lesson plans complement the readings very well and would be useful springboards to various levels of classes.

5. Reischauer, E.O., The Japanese. Boston: Harvard University Press, 1977.
This book is probably the most comprehensive, well written introduction to Japan and the Japanese in years. Former Ambassador Reischauer's latest work covers contempory culture and society, Japanese history (domestic and international,) language, politics and changing values. Reischauer's assessment of Japan as a world power and its role in the 21st century is particularly noteworthy.

Japanese History

1. Ministry of Foreign Affairs, Japan in Transition - One Hundred Years of Modernization. Tokyo, 1975.
A brief look at the factors which led to Japan's dramatic transition from a feudal, agrarian state to a thoroughly modern industrialized nation. Accompanying photographs highlight this dynamic period of the last 100 years. (Consult "Resource Books for Teachers," pp. 8-10 for a listing of other available Consulate materials.)

2. Smith, Bradley, Japan - A History in Art. Garden City, New York: Doubleday and Company, Inc., 1964.
This volume, richly illustrated with paintings and drawings throughout (with many in color,) is the most authoritative, comprehensive work on Japanese art for general audiences. All major periods of Japanese history are covered in chronological order and are accompanied by a narrative text.

3. Statler, Oliver, Japanese Inn. New York: Arena Books, 1961.
The history of Japan from the 16th-20th centuries is seen through the eyes of successive generations of innkeepers of a famous lodge along the Tōkaidō Road. Because of its accessibility and excellent portrayal of history from the eyes of individuals, it is an often-used novel in secondary classrooms.

4. Time-Life Books, Leonard, Jonathan N., Early Japan, (part of the Great Ages of Man Series.) New York: Time-Life Books, 1968.
Early Japan is a necessary addition to any study of Japan from prehistory through the period of Japanese isolation (17th-19th centuries.) Special features of the book include a series of color pictures on Kabuki theater, black-and-white photos of the interior of Japanese castles, information and illustrations regarding traditional aesthetics, and a colorful look at "Samurai: The Way of the Warrior."

For Elementary Audiences

The following three publications are particularly noteworthy. Contact TJS or the Japanese American Curriculum Project in San Mateo for a comprehensive listing of texts, fiction, and experiential materials available in the San Francisco Bay Area.

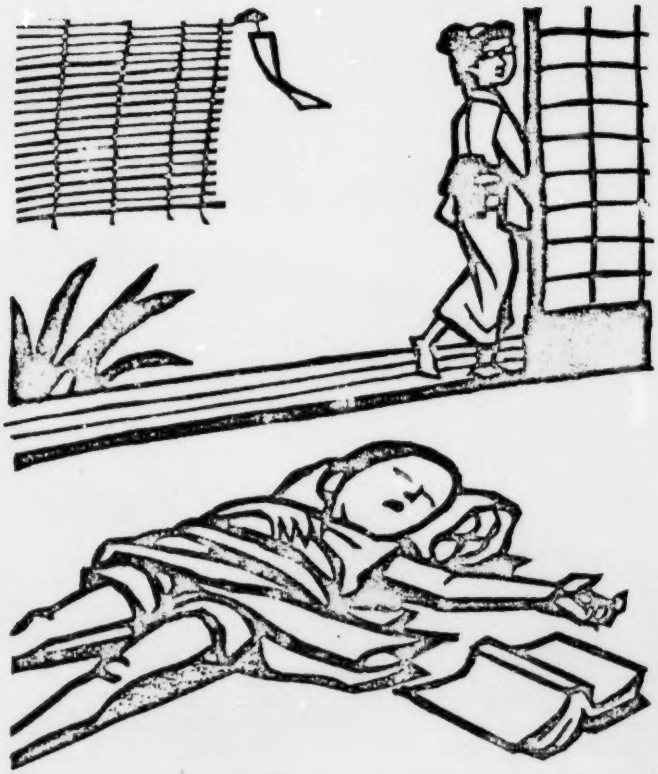
1. Makino, Yasuko, Japan Through Children's Literature - A Critical Bibliography. Durham, North Carolina: Occasional Paper No. 5, 1978.
As the Director of Education of The Asia Society has said, this publication "is more than a comprehensive new resource for teaching and learning about Japan: it is itself a lesson in intercultural understanding. Yasuko Makino has surveyed the available materials and evaluated them from both an educational and Japanese viewpoint, and she has done so in a style that is fresh, warm and thoroughly engaging."

2. Shoresman, Michele and Wuanita Kinoshita, Learning With Enjoyment (Tanoshii Gakushū.) Activities About Japan for Elementary Students. Champaign/Urbana: University of Illinois, 1978, 1980 (Second Edition).
Tanoshii Gakushū is perhaps the best, most comprehensive guide to activities on Japan for children. The publication includes student worksheets, explanatory materials for teachers, map transparencies, a metric conversion

table and bibliography. Activities range form how to work an abacus to making gyotaku (fish prints) or sukiyaki.

3. Sternberg, Martha and Minoru Aoki, Japan: A Week in Daisuke's World. New York: Crowell Collier Press, 1973.
Highly suitable for classroom or individual student use, the photographic essay chronicles the daily life of a seven-year old boy in Tokyo. It is also highly recommended for a view of Japanese family life through a child's eyes.

Compiled by Teaching Japan in the Schools
April 2,1980



Just one more title.. Japan As Number One, Lessons for America by Ezra F. Vogel, Harper & Row, New York, 1979 (now out in paperback from Harper Colophon Books). One of the foremost American sociologist/anthropologists on Japan analyses Japanese economic success in order to provide possible directions for the solution of current American loss of productivity. Provides a needed comparative bent, and though laborious in spots, covers the whole of Japanese society very efficiently.